



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



Über dieses Buch

Dies ist ein digitales Exemplar eines Buches, das seit Generationen in den Regalen der Bibliotheken aufbewahrt wurde, bevor es von Google im Rahmen eines Projekts, mit dem die Bücher dieser Welt online verfügbar gemacht werden sollen, sorgfältig gescannt wurde.

Das Buch hat das Urheberrecht überdauert und kann nun öffentlich zugänglich gemacht werden. Ein öffentlich zugängliches Buch ist ein Buch, das niemals Urheberrechten unterlag oder bei dem die Schutzfrist des Urheberrechts abgelaufen ist. Ob ein Buch öffentlich zugänglich ist, kann von Land zu Land unterschiedlich sein. Öffentlich zugängliche Bücher sind unser Tor zur Vergangenheit und stellen ein geschichtliches, kulturelles und wissenschaftliches Vermögen dar, das häufig nur schwierig zu entdecken ist.

Gebrauchsspuren, Anmerkungen und andere Randbemerkungen, die im Originalband enthalten sind, finden sich auch in dieser Datei – eine Erinnerung an die lange Reise, die das Buch vom Verleger zu einer Bibliothek und weiter zu Ihnen hinter sich gebracht hat.

Nutzungsrichtlinien

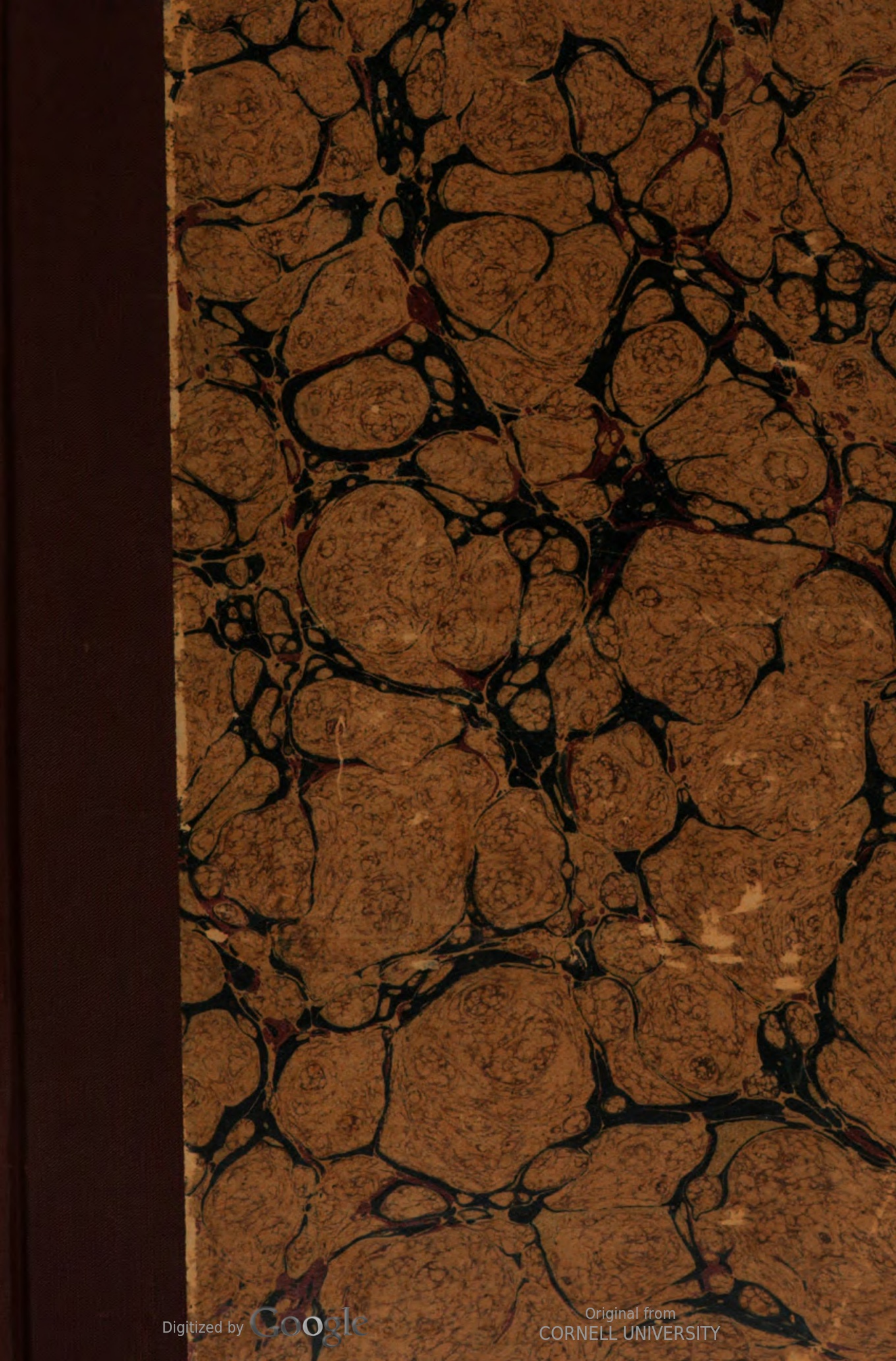
Google ist stolz, mit Bibliotheken in partnerschaftlicher Zusammenarbeit öffentlich zugängliches Material zu digitalisieren und einer breiten Masse zugänglich zu machen. Öffentlich zugängliche Bücher gehören der Öffentlichkeit, und wir sind nur ihre Hüter. Nichtsdestotrotz ist diese Arbeit kostspielig. Um diese Ressource weiterhin zur Verfügung stellen zu können, haben wir Schritte unternommen, um den Missbrauch durch kommerzielle Parteien zu verhindern. Dazu gehören technische Einschränkungen für automatisierte Abfragen.

Wir bitten Sie um Einhaltung folgender Richtlinien:

- + *Nutzung der Dateien zu nichtkommerziellen Zwecken* Wir haben Google Buchsuche für Endanwender konzipiert und möchten, dass Sie diese Dateien nur für persönliche, nichtkommerzielle Zwecke verwenden.
- + *Keine automatisierten Abfragen* Senden Sie keine automatisierten Abfragen irgendwelcher Art an das Google-System. Wenn Sie Recherchen über maschinelle Übersetzung, optische Zeichenerkennung oder andere Bereiche durchführen, in denen der Zugang zu Text in großen Mengen nützlich ist, wenden Sie sich bitte an uns. Wir fördern die Nutzung des öffentlich zugänglichen Materials für diese Zwecke und können Ihnen unter Umständen helfen.
- + *Beibehaltung von Google-Markenelementen* Das "Wasserzeichen" von Google, das Sie in jeder Datei finden, ist wichtig zur Information über dieses Projekt und hilft den Anwendern weiteres Material über Google Buchsuche zu finden. Bitte entfernen Sie das Wasserzeichen nicht.
- + *Bewegen Sie sich innerhalb der Legalität* Unabhängig von Ihrem Verwendungszweck müssen Sie sich Ihrer Verantwortung bewusst sein, sicherzustellen, dass Ihre Nutzung legal ist. Gehen Sie nicht davon aus, dass ein Buch, das nach unserem Dafürhalten für Nutzer in den USA öffentlich zugänglich ist, auch für Nutzer in anderen Ländern öffentlich zugänglich ist. Ob ein Buch noch dem Urheberrecht unterliegt, ist von Land zu Land verschieden. Wir können keine Beratung leisten, ob eine bestimmte Nutzung eines bestimmten Buches gesetzlich zulässig ist. Gehen Sie nicht davon aus, dass das Erscheinen eines Buchs in Google Buchsuche bedeutet, dass es in jeder Form und überall auf der Welt verwendet werden kann. Eine Urheberrechtsverletzung kann schwerwiegende Folgen haben.

Über Google Buchsuche

Das Ziel von Google besteht darin, die weltweiten Informationen zu organisieren und allgemein nutzbar und zugänglich zu machen. Google Buchsuche hilft Lesern dabei, die Bücher dieser Welt zu entdecken, und unterstützt Autoren und Verleger dabei, neue Zielgruppen zu erreichen. Den gesamten Buchtext können Sie im Internet unter <http://books.google.com> durchsuchen.



PB
6
M684

1893-1902

CORNELL UNIVERSITY LIBRARY

ENGLISH COLLECTION



THE GIFT OF
JAMES MORGAN HART
PROFESSOR OF ENGLISH

A.296(3)

PB 6.M684



228

GAYLORD			PRINTED IN U.S.A.

PRINTED IN U.S.A.

Key!

Modern Language Association
of Ohio.

Dunmy — College Rhetoric 39—
E. M. Brown — Engl. in Ohio Colleges 53—

Papers Read

at the

Annual Meetings.

1894 and 1895.

Papers Read
at the
Fifth and Sixth Annual Conventions
of the
Modern Language Association
+— Of Ohio —+

Held at Ohio Wesleyan University, Delaware

June 26 and 27, 1894

and at

Sandusky, July 2 and 3, 1895.

Published by the Association.

Press of Nitschke Bros.,
Columbus, O.

CONTENTS.

	PAGE
President's Address.....	5
ERNST A. EGGERS.	
A Uniform Pronunciation of German	9
JOSEPH KRUG.	
Methods with Beginners in French and German	27
WILLIS A. CHAMBERLIN.	
College Rhetoric	39
JOSEPH V. DENNEY.	
English in Ohio Colleges.....	53
EDWARD M. BROWN.	
Adverb Idioms in German	67
WILLIAM A. COOPER.	
The Use of Etymology in the Teaching of German	78
CHARLES W. MESLOH.	
Das Nibelungenlied.....	86
SARAH A. WORCESTER.	



**The Officers of the Association
for 1895-96 are :**

JOSEPH KRUG, **President**
Central High School, Cleveland.

E. M. BROWN, **First Vice President**
University of Cincinnati, Cincinnati.

JOSEPHINE JOHNSON, **Second Vice President**
Otterbein University, Westerville.

ERNST A. EGGERS, **Secretary**
Ohio State University, Columbus.

GEORGE F. McKIBBEN, **Treasurer**
Denison University, Granville.



President's Address.

Ladies and Gentlemen :

It gives me great pleasure to open the sixth meeting of the Modern Language Association of Ohio, which will hold its sessions to-day and to-morrow.

Any society which has led a more or less vigorous life for several years, may well pause for a moment as it is about to turn its sixth milestone, and by throwing a glance backward attempt to realize what it has done, and also what it has failed to do.

Somewhat more than six years ago this Association was founded. Its first president was Prof. James Morgan Hart, of the University of Cincinnati, whose name has a more than familiar sound. We all regretted to lose him when he was called to a larger field of usefulness at Cornell University. His eminent services as a teacher and scholar have recently been recognized by his being elected president of the Modern Language Association of America.

Under the leadership of this distinguished scholar this Association began its work. Its object—as formulated by its founders—was to expand and strengthen the study of Modern Languages, to bring all people engaged in teaching Modern Languages, or interested in them, into closer communion, and especially to create more cordial rela-

tions, a more hearty co-operation between Modern Language teachers, both in high schools and colleges.

From the very first it was the distinct plan of its founders to guard even against the appearance of disloyalty to the larger Association, as many of our members, and all of the founders of this Association were active members of the Modern Language Association of America. Not sectionalism, not a desire to disunite, but a profound conviction that certain local or State questions could only be answered by a State Association, prompted the founders of this Society to proceed as they did.

Their first ventures were tentative and their principal aim in the beginning was to secure recognition upon the program of the Ohio College Association for subjects pertaining to the study and teaching of Modern Languages. Up to that time but little, if any, attention had been paid to these subjects. Some excellent papers were given before the Ohio College Association, and these were subsequently published in full at the expense of the Modern Language Association. Separate meetings were also held, at which informal discussions of important subjects were carried on.

As soon as the Association began to feel that it had secured a firmer hold upon the attention of the teachers of the State, a separate program was secured and carried out. This was done at the last two meetings, the fourth and fifth, and this will again be done at our present gathering. Words of commendation for the papers offered at these meetings have come to us from many people, even outside of our own State, and we may all congratulate ourselves upon having placed the Association upon a sound basis.

Much has been done, but could not a great deal more be done? Undoubtedly. There is one point—and I should like to emphasize this above all others—in which this Association has signally failed to carry out its plans, and that is the establishing of more intimate relations between the high schools and colleges. The percentage of high school teachers in our membership is absurdly small. It shall not be my purpose to inquire who is to blame for this, but I should like to urge upon the members of this body the desirability of some vigorous steps to bring all the teachers of the high schools into our fold, and in addition, perhaps, also to urge some of our brethren in the colleges, whose institutions are not yet represented, to join us in our work. An Association like this can do its work only if the majority, and a large majority, of the men and women with whose work it concerns itself can be persuaded to join its ranks. I hope that this Association will not adjourn without having appointed a special committee whose business it shall be to solicit new members. We may well learn from the example of the teachers in other branches. There seems to be no difficulty to secure a hearty co-operation among the teachers of science. The enthusiastic meeting of Instructors in Ancient Languages, held at Ann Arbor, March 27 and 28, under the auspices of the Michigan Schoolmasters' Club, which, by the way, is one of the healthiest, most flourishing, and most thoroughly alive bodies of teachers I have ever known, shows that our friends on the other side are bestirring themselves. Shall we lag behind?

The instruction in Modern Languages in Ohio high schools and colleges is not what it ought to be. In col-

leges it rarely rises above what would be expected in a well-appointed high school, and in the high schools it does not go beyond what would be done in a fairly well-conducted grammar school.

We must raise the grade of the instruction all along the line. We must all do this, and in order to accomplish this, we must co-operate through some organization like the Modern Language Association of Ohio.

A Uniform Pronunciation of German.

BY JOSEPH KRUG.

The study of the German language is surrounded by difficulties which are not met with in the same number or degree in the mastery of other tongues. Many of these impediments are of an idiomatic nature, and therefore, are characteristic of the language. Others are inherent in nearly all languages, especially those of Teutonic origin. The acquisition of English, for instance, is in some respects very simple and easy; in others exceedingly difficult. Of all the languages which I have studied, I found English possessed of the simplest and easiest inflection, of the most regular and transparent construction; in fine, of the least complex and most comprehensible grammar. The grammatical difficulties of French are far more numerous than those of English; its pronunciation, however, is much more readily learned than the pronunciation of the English tongue. Thus the obstacles pleasantly relieve each other, and it becomes possible for persons of even moderate linguistic ability to master either of these two languages.

It seems to be a peculiarity of German that it unites in itself all possible difficulties, and that in a high degree. Its grammar, etymology, and construction are more manifold, richer, and more intricate, and therefore involve more labor

to students than the corresponding grammatical features of either French or English. The number of German synonyms as well as idioms is almost unlimited; the forms of the German script is strange and perplexing; the orthography is very vague and in countless cases even illogical. In spelling, chaos reigns supreme. In almost every State of Germany is now recognized a different orthography, not taking in the official orthography of German in Austria. The officially approved spelling books contain varying rules in the several States. Thus a student who has the dubious fortune of being transferred from a Bavarian or Austrian to a Prussian school—or vice versa—must in each begin anew his study of spelling. The same is true in regard to pronunciation. Indeed we possess—thanks to the Lutheran Bible—a written compendium of High German which has attained during an existence of four hundred years a high degree of perfection, as well in its logical as in its grammatical structure. The short-comings of this written language are in the lack of a common and generally acknowledged orthography and a uniform and universally recognized pronunciation. Both of these deficiencies are to be counted among the difficulties mentioned above which confront the student of the German Language.

In North-Germany, Low German (commonly known as "Platt Deutsch") was the spoken and the only written language up to the time of the Reformation. The all-powerful Hansa towns corresponded in this dialect with the kings of the Northern Seas. It is generally known that one of these princes, Waldemar III., wrote his historical letter, now famous chiefly for its sarcasm, to the seventy-seven towns of the Hanseatic League in Low German. To-day, the

philologist meets with the same dialect in numerous old parchments. I may cite as examples of this the text of the "Dance of Death," to be found in the Marienkirche at Luebeck, and an inscription in the bridal-room of the Town Hall in the same city, some old law books, historical documents, tombstones, etc.

The tribes of southern Germany lived in an elevated mountain region and their dialect became manifest in ever so many literary documents. This division of German being spoken in the Highlands, took from this circumstance its name, High German in distinction from the Low German, which was the language of the Low-Lands. They differ intrinsically, and each was capable of separate development. The Reformation placed High German in the ascendancy, especially since it had become the legal and official language of the princely court at Meissen, Saxony. The so-called Meissener Bureau Language (*Meissener Kanzlei-Sprache*) became eventually the sole medium of higher intellectual intercourse in the north of Germany, where it was assisted by the authority and influence of the Bible over Church, school and social life of man. The almost unconscious, but none the less powerful, tendency of the German people toward political union and uniform national existence may also have been a strong factor in bringing about this result.

For the German himself, his German Language has always been and always will be a precious jewel, whether he live in the dear old Fatherland, or abroad. For us teachers of German, it is a great and important duty to transmit this language in its genuine purity to every pupil entrusted to our care, whether such a pupil be of German or

of non-German parentage. This is the reason too, why in some of our great cities (Cincinnati, Cleveland, Milwaukee, etc.) so much time is spent upon it. The lower or primary grades of the public schools of these cities invest more time in its study than in any other one of the regular school curriculum. Teacher and pupil apply themselves to diligent work, to the perusal of a more than abundant literature of text-books upon language—an application which requires enormous industry and perseverance. This would hardly be necessary if our written language were in truth the mother-tongue of our youth—if the child had only heard and spoken it and could bring it to the school room as an acquired treasure. In fact, the written High German has been heard at the cradle of but a few of our German children. They received it only in its fundamental tones, mixed with the sounds of dialects which, in the school room, would give but a false melody. This is especially the case in regard to children of parents from southern Germany. The assertion may sound paradoxical, but it is true, nevertheless, that the dialects of southern Germany are too closely allied to the written High German to produce satisfactory results in the study of the language. Involuntarily and unconsciously the child will intermingle the dialectical speech with the words of the purer written language. The close relationship destroys the barriers and renders the work of the teacher a very difficult and ungrateful one.

It is evident that in schools in which instruction is given in German nothing but the purest High German must be spoken; further, that the natural method of learning a language is by hearing, imitating and speaking it, just as children practice it with their mothers. The question, therefore,

is how to apply these theories to practical work in our school rooms, despite all the difficulties which surround us. It may be claimed that the language used in school, which in charity we will call the pure written language, offers no equivalent of influence to the dialect of the home and still less to the overwhelming power of the English language. These two, it may be said, form a double current, the other an artificial dam, easily overflowed and readily destroyed.

None the less, I believe it as settled long ago that only the unadulterated High German should be spoken to the pupils. In the schools of the German fatherland this requirement is fulfilled by daily practice. For the teacher of German in America, it is a question of vital importance. It seems to me that two other questions are involved in it. They are, First: Which pronunciation should be taught in the school room? and, Second: In what manner or by which method should it be inculcated?

It is the object of this paper to answer the first of these two questions. I say without hesitation that it is our duty as teachers of the German language to teach the generally recognized pronunciation of the North German stage. The language of the drama, as pronounced upon the stages of North Germany, must and will become the universal German. I anticipate protests against this proposition and hope to answer them completely. Some will say, "You can not take his dialect from any person." But let us hear what Professor Paul has to say upon this point in his book "*Principien der Sprachgeschichte*" — "The common language is a new idiom to which the dialect must surrender. This is true in regard to the written language in the strict meaning of the term, as well as in its verbal

application. Every well educated person will no doubt gladly sacrifice his dialect for the acquisition of the pure High German. Certainly no one would think of reading a letter or a journal in the dialect to which he is accustomed, even within the family circle. Does it not require the unadulterated self-conceit of a son of Berlin to use in conversation with others than his townsmen the strictly dialectical and homely forms of 'nee,' 'ooch,' 'feene,' for the High German 'nein,' 'auch,' and 'feine,'? The written language is unconsciously used in such a contingency, and as the written language is no dialect its pronunciation can not be of the dialect kind."

Thus Professor Paul. "But," will be further objected, "that will happen rarely, if ever, in the school room. Teachers will naturally avoid such objectionable provincialisms. And what is the harm if the High German, as spoken in the class room, shows a slight tinge of dialect? May there not be a slight shading of the Westphalian, the Swabian, or the Rhenish accent in the pronunciation of the teacher?"

But how, permit me to ask, if the student, advancing from grade to grade, hears in each a different pronunciation of the same word from different teachers? What good is wrought by that kind of teaching? One word may serve as an example. Shall the child learn to pronounce "Koe-nif," or "Koe-nid," or "Kee-nif," or "Kee-nid"?

"Well," will be the next objection, "what necessity exists for uniformity in matters so trifling? Why so much restriction in the spoken language?" My answer is: It is true that not even in Germany all shoes are fitted to one and the same last. A well-defined conformity is, however, necessary. Equal rights are asked for all citizens—a uni-

form monetary system, a common regulation of weights and measures are for the benefit of all; even the general military service is considered as pertaining to uniform justice. Why should not a uniform pronunciation of our High German likewise prevail? We must strive for a perfect phonetic system if we wish to elevate the German in our schools above the wrangle of mere schematists, and we must unite upon a few rules of orthography. Room enough will still remain for the individual, local, or provincial intonation, articulation, and deliverance of speech.

A further objection: By what authority does the school claim the right to a future standard of pronunciation, not generally acknowledged, and advocated only by its interpreters?

In answering this question, I take the liberty of introducing Professor Hildebrand, who says, in an article in Dr. Sanders' *Zeitschrift für die Deutsche Sprache*: "We recommend no artificial production of sounds that may have originated within the brains of philological theorists, but that standard pronunciation of German used on the stage in the serious drama. This pronunciation is the result of a natural adjustment for the especial consummation of which the stage affords a better ground than even the larger sphere of a cultured public." Hildebrand names as conditions: First, the necessity of being generally understood; second, the frequent change and exchange of the acting personnel; third, the influence of some of the theatrical centers like Hannover, Meiningen, Weimar, Berlin, Leipsic, Dresden, Munich, etc., and lastly, some esthetic points. He continues: "All our modern Germanists recognize the fact that the language of the tragedy, if not cor-

rupted by dilletanteism, is to be regarded as the standard of pronunciation. Professor Kerwitch, of Western Prussia; Sanders, of Mecklenburg; Schmolke, of Posen; Hugo Hoffman, of Silesia; Tucke, of Brunswick; Lohmeyer, and Vietor, of Hessa; Trautman, of Thuringia; Paul and Krauter, of Alsace; Visser, of Wuerttemberg—all coincide with my opinion upon the main questions of orthoëpy. This array of authorities certainly furnishes proof of the soundness of my assertions, especially in Germany, where the old adage, "Viel Koepfe, viele Sinne," is still given assent in theatrical matters.

There may be in Germany as well as in this country some people that will oppose the language of the stage on account of its pronounced North German character. This objection is sustained by a diversity of reasons. Our written language, it is said, is neither of North German origin and character, nor is it Low German. It is simply High German. Were our pronunciation to partake of the North German accent, we would be guilty of fostering hybridism. It would indeed be ridiculous if a German of a middle or southern State, a Swiss, or an Austrian were to attempt to speak the idiom of Northern Germany—a thing which he could never learn.

Much truth there may be in the last remark. We find hundreds and thousands of Germans who have come to these United States of America, have settled and lived here for many years, and have never been able to acquire the pure and faultless pronunciation of the English sounds, especially the vowels. To learn this requires the continual exercise of the ear and organs of speech from earliest childhood. Professor Hildebrand and others had this fact in

mind when they began the reformation of the teaching of Modern Languages and the introduction of their new phonetic system in Germany.

However, the foregoing is immaterial as against the fact that the language of the stage has adopted in its full development the North German idiom in preference to the pronunciation of the middle or southern provinces. The entire modern development of Germany since the years 1866 and 1870 has strengthened the effect of this choice. Let, therefore, the Germans of the middle and southern parts of Germany rest satisfied that their High German is, without dispute, recognized as the written language throughout the German empire. There is no reason for jealousy of the vigorous North, which has combined the High German construction with the pronunciation of the Low Lands. I may suggest here that the the North German consonancy is in perfect harmony with that of the other cultured nations, the French and the English standing in first line, through the marked distinction between the sounded and silent vocal utterances, while the consonancy of the South German dialects occupies a somewhat isolated position. This fact is of eminent importance for the American teacher of German. In Germany, half the work required for the acquisition of a pure pronunciation of French or English is done in advance by the adoption of the North German pronunciation of the vernacular. Here in America, the student will learn the German language with much more ease if it is offered to him in its North German character, as the sounds of the latter are often identical, or very nearly so, with those of his English, the language of his country.

It is not true that High German, when pronounced in North German fashion by natives of the middle or southern provinces sounds ridiculous. Imperfect pronunciation or imitation alone is ridiculous. To contend that it is impossible for a South German to acquire the North German pronunciation is no less absurd, as may be proved by innumerable examples and daily experience. And while it has been made the object of this paper to show what ought to be taught to young people, who comprehend more readily and retain more tenaciously than we older folks, I am still of the opinion that adult persons may likewise secure a pure pronunciation of their mother tongue if they will only take the trouble.

I will now proceed to the system of pronunciation which seems to me the best adapted to school and stage. I quote briefly from the tables of sounds used by the Modern Philological Society of Germany and Professor Hildebrand in their new phonetic system of languages.

I VOWELS.

1. **a** has two sounds: High and clear as in **Abel**, **Ball**, **haben**; low and obscure (nasal) as in **Anfang**, **ahnen**, **lang**, **frank**.

2. **ä** (the Umlaut of **a**) has two sounds: High and clear as in **Äpfel**, **mähen**, **Wälder**; obscure, as in **ähnlich**, **fränzlich**.

3. **e** has three sounds: High and clear as in **Ev-a**, **mehr**, **zählen**; low and short (sometimes called the closed sound of **e**) as in **schnell**, **Welt**, **Herr**; obscure as in **En-de**, **eng**, **denken**. There is also the almost silent **e** or the **e** final, occurring especially in the infinitive endings of the verbs, as in **schlag-en**, **wasch-en**, **schmeich-el-n**; but also in other classes of words, as in **and-ers**, **Geg-end**.

4. **i** High and clear, as in **J**gel, **l**ieb, **B**ild; obscure as in **i**hn, **s**chwingen, **s**inken. The obscure or nasal sound of **i** is not strongly marked and is therefore scarcely recognized by some orthœpists.

5. **o**—has three sounds: High and clear as in **L**ob, **h**olen, **t**ot; low and broad as in **M**orgen, **b**orgen, **f**orgen; and obscure as in **o**hne, **S**ommer, **M**ontag.

6. **ö**—has two sounds: High and clear as in **h**ören, **l**öblich, **m**ö-gen; obscure, as in **M**önch, **B**öhme. Of the obscure or nasal sound of **ö** the same may be said as of that of **i**).

7. **u**—has two sounds: High and clear as in **M**uth, **U**hu, **z**u; low and obscure as in **U**nze, **u**m, **U**ngarn.

8. **ü**—has two sounds: High and clear as in **ü**bel, **d**rüben, **M**ühe; obscure as in **M**ünze, **d**üngen.

I will remark here that the obscure or nasal sounds of certain vowels are almost identical, as those of **ä** and **i**, of **o** and **u**, of **ö** and **ü**.

9. **ei**—has three pronunciations: High and clear as in **M**eile, **e**ilen, **G**reis; closed as in **h**eilen, **z**eigen, **G**eist, **K**reis; obscure as in **e**in, **E**imer.

10. **ai**—is but another written form of the closed **ei**, as in **M**ai, **B**aib; **ei** in **z**eigen; **ai**, obscure in **h**ain, **e**i obscure in **n**ein.

11. **eu** and **äu** have the same sound in their clear and obscure form. We find therefore no difference in the pronunciation of **eu** in **h**eu and of **äu** in **G**ebäude; in the obscure **eu** in **f**reund and the obscure **äu** in **B**äume.

12. **au**—has three distinct sounds; High and clear as in **h**aus, **b**aut, **S**chaukel; closed as in **P**fan, **l**aufen, **T**aufe; obscure as in **B**aum, **S**cham.

13. **ui** in **h**ui, **p**fui, and **oi** as in **B**oizenburg are very rare formations of diphthongs in German.

14. *j*—is not considered or classified a vowel. I will mention it at some later time among the consonants. The sound *γ*, taken from the Greek, is sounded like *i*, except in some foreign words as in *Port*, where it takes the sound of *j* as in *Joch*.

B CONSONANTS.

15. *b*, *δ*, and *g*, are what may be called soft sounding consonants (*weiche Schlaglaute*) opposed to *t*, *p*, *t*, and *f*, which are of hard sound (*harte Schlaglaute*). In the English language the three first named are always soft, the latter three are always hard. In the German language likewise, the *p*, *t*, and *f*, are always hard, but there is a difference in the pronunciation of *b*, *δ*, and *g*, they being soft when at the beginning of a word, as in

Bein— <i>b</i> soft	} contrary to	{	Pein— <i>p</i> hard
Gunst— <i>g</i> soft			Kunst— <i>f</i> hard
dir— <i>δ</i> soft			Tier— <i>t</i> hard

but mark the *δ* in;

und—sounded like *t* in *bunt*,

the *b* in *halb*—sounded like *p* in *Alp*,

and the *g* in *Tag*—sounded like *f* in *frad*.

The final *g* is pronounced either as a sharp *ch* or as a *f*. Both pronunciations are regarded as correct, therefore, *Guten Tach* or *Guten Taf*.

Preceding a vowel—chiefly in the middle of a word *b* and *δ* are soft (*bleiben*, *leiden*), while *g* changes sometimes in a soft *ch*, or it retains its own soft *g* sound, as in *Morgen* or *Mor=chen*, *le=gen* or *le=chen*, *Jä=ger* or *Jä=cher*. The retention of the soft *g* sound especially takes place in solemn style of recitation, but is also to be recommended in conversation.

In the ending syllable or suffix *ig* (etymologically the same as *lich*) the *g* is pronounced as a soft *ch*, never

like *g* or *f*. Therefore: artig-artich, not artif; König-Könich, not Könif; fleißig-fleißich, not fleißif, etc.

So much for the *g* sound, a consonant which is so variously sounded, and about the pronunciation of which there is so much difference of opinion.

16. *c* (*c*) has two pronunciations:

(*a*). That of *t* and *s* combined (*ts*) when preceding *ä*, *e*, *ö*, *i*, or *y*, as in Cä-cilie, Ceder, Cölibat, Cypern, etc.

(*b*). The hard sound of *f* before *a*, *o*, *au*; as in Carl, Colonie, Cautel, etc. If such words be of German origin or fully germanized, the more correct spelling will demand *f*, for instance in Karl, Karosse, Kürassier, whereby form and pronunciation are rendered perfectly consistent.

17. *f* and *v* are sounded alike, their pronunciation is the same in farbe and Vater; feder and Vetter; fohlen and Volf. In words taken from the Latin or French, *v* is sounded like *w*; therefore, Venus not fenus; Vistor not fistor; Vase not fase. It also leans towards the *w* sound when appearing in the middle of a word as in frevel not fre-f-el; braver not bra-f-er. As a final sound even in foreign words, it is always pronounced *f*, as in positiv-positif, Adjectiv-Adjectif, Motiv-Motif; *ph* has no independent sound. Its form is peculiarly its own, and stands for the *f* sound in some words borrowed from the Greek or Hebrew languages.

18. The consonants *h*, *j*, *g*, *ch* and *f* constitute an interesting group of gradations of the same sound. *h* is the single and unchecked aspirate, the mere breath; *j* is the softest of the palatal sounds, in fact hardly more than an aspirate, shortened and thinned by a slight contraction of the palate. In sounding the *g*, the palate is closed for a short moment; *ch* is really sounded like a *g*, modified by an emission of breath. Teachers of deaf

mute children pronounce the **ch** a breathed or prolonged **g** and teach it as such. **K** is, as mentioned before, a hard palatal. The following group of words may serve as illustrations.

Haar, Jahr, gar, (char), Karte.

That **ch** is an aspirate only as a middle and final sound and is pronounced like **f** in the beginning of words, is well known. Therefore, **China-Kina, Cherusker-Kerusker.** Yet there many exceptions to the latter rule. **Chile, Chokolade, etc.**

19. Little need be said of the sound of **l** as its properties may be supposed to be generally known.

20. **r** is in the language of the North-German stage always a rolling lingual and never a guttural; therefore **Morgen** not **Morgen**; **baar** not **baar**. The correct pronunciation of this sound is to be well distinguished from the English guttural **r**.

21. **m, n, and ng** are well known nasals (or nasal sounds); they are what may be called *linguo-nasals*, influencing the sound of the vowels immediately preceding them, as already mentioned. The combination **nf** is sounded like **ngf**, as in **Banf-Bangf; lins-lingfs.**

22. **q-fw.**

23. The **{ (s)** has two distinct pronunciations, which are usually, but not invariably marked by a difference in spelling. Exceptions are found in the following words: **las, Maß, los, Schoß, Schloß, Muse, Grube, etc.** The difference of the sound is however to be observed in **reisen, reißen, lasen, lassen, Wiesen, wissen, etc.** The sharp difference between the sibilant sounds taught in some of the phonetic systems is not recognized by the North-German stage; the sharpening of the sound takes place only through the quickened transition from the vowel to the consonant.

24. **sch** represents a simple linguo-dental, the component parts of which are not divided in modern pronunciation. Therefore, **Sch**inken not **S**-inken; **Sch**afe not **S**-afe. Before **l**, **m**, **n**, **r**, and **w**, the sound **sch** is always broad and full. Examples: **sch**ließen not **s**-ließen; **sch**mecken not **s**-mecken; **sch**neiden not **s**-neiden; **sch**wimmen not **s**-wimmen. To substitute the sound for **sch** at the beginning of words is North-German dialect, but is not found in the language of the North-German stage.

The initial combinations **ß** and **st** are to be pronounced not sharply as in Hannover, but broad and full as in South-Germany. The North-German stage, even in the city of Hannover, pronounces **Sch**prache not **S**-prache, **Sch**teine not **S**-teine, **Sch**tuttgart not **S**-tuttgart. I might call attention to numerous authorities upon the pronunciation of these combinations, but will mention only Grimm's *Deutsche Grammatik und Deutsches Wörterbuch*, and the works already named of Sanders, Hildebrandt, Paul and Viëtor. The German grammarians held as early as the 16th century that **s** in the combination of the double consonants **ß** and **st** were to be sounded as **sch** in **sch**lagen, **sch**neiden, etc. The spelling, however, remained **ß** and **st**, probably from the following reasons.

First—The combination of the sounds **ß** and **st** were frequently met with at the beginning as well as in the termination of words.

Second—They were frequently found in the Latin language and therefore decisive for German Orthography.

Third—Too great a combination of consonants was to be avoided. Such an accumulation (like **scht** in **sch**reiten, or **scht** in **sch**reiben) were impossible after **schl**, **schn**, **schm**, **schr**, and **schw**, as these combinations are

invariably followed by a vowel. Consequently, the German grammarians refrained from writing, *ſchreiten* or *ſchprechen* and retained the simpler forms of *ſt* and *ſp*. Nevertheless, in sounding the words it is just as incorrect to say *ſ-teigen*, *ſ-pielen*, as it is to pronounce *ſ-lagen* or *ſ-mieren*.

The final sound in the double consonants *ſt* and *ſſ* is always a pure sibilant. We therefore have to pronounce *i-ſt* and not *iſcht*, *Mur-ſt* and not *Murſcht*, *für-ſten* and not *fürſchten*.

25. The *w* is a consonant greatly differing from the English *w*. The German *w* is formed by forcing vocalized breath through the upper teeth and lower lip, slightly pressed together. The correct pronunciation is therefore not *U-asser* but **W**asser, not *U-ellen* but **W**ellen.

26. The pronunciation of *ſ* is *f* and *ſ* combined, *Maſ* is sounded *Ma-fs*. The same is true of *chs*, whether this combination occur between two vowels or at the end of a word. Therefore, *fuchs* pronounced *fufs*, *Sachsen* pronounced *Saffen*.

27. Besides the sound mentioned and explained so far, there is one more which we have borrowed from the French. It is a very soft and sliding *ſch* marked in French before certain vowels by *g*, or *j*. For instance in *jalousie*, *journal*, *logis*, *menagerie*, *page*. Many of the words in which this sound occurs, have found a place in the German language but retained their original pronunciation. I may add the following examples: *Genie*, *Gensdarm*, *Logis*.

The other French sounds which have found their way into the German language, mostly by misadventure, especially the French palato-nasals, retain also their original pronunciation. It may be said of the German

tongue, in spite of her tendency to use foreign words, that she does not assimilate them for centuries, but respects their foreign orthography and pronunciation. So with the English words *strike*, *turf* and *boycott*, which have been used in Germany for years, still retaining their English form and pronunciation.

To close this paper, I will add a few remarks on some disputed points.

1. A well known rule of pronunciation determines that vowels followed by only one consonant are long; if short, the following consonants must be doubled, or else an accumulation of two or more consonants must follow, for example.

The *a* in *Stab* or *Kabe* is long, followed by one *b*.

But in *Rappe*, *arg*, *Angst* it is short, followed by double *p* or an accumulation of consonants.

Recently however, this rule has been suspended very frequently in regard to monosyllables. There is good authority for pronouncing a short vowel in *Tag*, *Buch*, *Tag*, *Bad*, *Rad*, *Bach*, etc., less authority for retaining the short vowel if another syllable is added. (Examples *Juges* instead of *Juges*; *Buches* instead of *Buches*; *Rads* instead of *Rades*, etc.)

Standard exceptions to the above rule are found in the little words, *mit*, *ob*, *an*, *am*, *von*, *vom*, *hin*, *das*, *des*, *was*, *wes*, *wem*, *wen*, and *es*. But in *vor*, *jur*, *gar*, and *her*, the vowels are long.

2. The correct pronunciation of the word *Ding* is *Ding*, not *Dingf*; the latter is the North-German dialect.

3. The so-called assimilation (perhaps more correctly called amalgamation) of two kindred consonants may take place wherever no hardness for tongue or ear will

arise, or else the meaning of the words combined be disturbed.

Examples, t and ð may be amalgamated into one consonant, as in

mit dem like mit (ð)em,
mit dir like mit (ð)ir,
hast du like haf(t) du,
am Meer like am (M)eer.

but hardly ob-fohl instead of ob-wohl.

4. The careless pronunciation of the endings or terminations, especially of .en, ern and eln in verbs is not to be tolerated, as

lieb'n or lieben for the correct lieb-en
finn'n for the correct finn-en
denf'n for the correct denf-en
wech's'ln for the correct wechseln
wand'rn for the correct wandern.

Methods with Beginners in French and German.

WILLIS ARDEN CHAMBERLIN.

A well-known professor of German in a neighboring State has expressed the opinion that the subject of method is not very important, and that some teachers are so concerned in regard to it as to embarrass their teaching.¹

But he modifies the statement afterward so that we see he refers to the routine or machinery of teaching. We all agree that the teacher is more important than any method. A good teacher will succeed in imparting instruction even with a poor method. If left to himself, he instinctively chooses good methods. In this sense, therefore, the subject is not very important, because teachers may rely safely upon their own inventive genius to supply these methods. Yet suggestions in regard to certain kinds of work or particular features of it are oftentimes helpful, even to the best teachers. There is scarcely one who has nothing to learn from the experience of others. The purpose of this paper is to offer some suggestions regarding the mode of teaching during the first year of the study of French and German. The suggestions are made with the hope of eliciting

¹ "Observations upon Method in the Teaching of Modern Languages" — by Prof. Calvin Thomas.

free discussion from teachers, and thereby gaining the results of mature experience.

The term *beginners* as used here refers to the students in our colleges and higher classes of the preparatory schools. If the manner of teaching is important at all stages of the study, it is especially so during the first years. For then foundations are laid. Habits are formed which determine the character of the work in the succeeding years of study. The pupil, inexperienced in the subject which he is studying, must follow more closely than in later years the guidance of the instructor.

We need first to decide upon the main object in the study of the Modern Languages, inasmuch as the method pursued will be determined by the purpose in view. Shall we teach the foreign language principally for the sake of the mental discipline, or try to impart ability to converse in the foreign tongue, or shall the main object be to acquire ability to read easily and correctly as in the mother tongue? Mental development is the chief aim in most of the studies of our college courses. French and German certainly offer rare advantages in that kind of discipline. But instruction for that object alone would be apt to defeat its own purpose. The study of Modern Languages has other objects more directly practical, which may be secured not at a loss of mental development, but together with its highest attainment.

Many teachers try to teach their students to converse in the foreign tongue. With this object in view they adopt the Natural Method, or Professor Krœh's, or the Gouin system. They say that their object is to impart a thorough knowledge of the language, which may be most easily and

quickly accomplished by beginning with the conversation. Without entering into the discussion of the merits of these methods, all of which have been very effective in the hands of skilled teachers, we may say that the prevailing opinion is against these systems for collegiate instruction. They give too much time to conversation. They do not offer the highest kind of discipline, since they require much repetition of words and phrases, a mechanical rather than reasoning process.

The opinion of the foremost teachers of Modern Languages in this country is in favor of making ability to read and understand correctly and quickly the chief aim. On this point I quote from two recent articles, without mentioning others. Prof. Starr W. Cutting says:¹ "In common with most educators, I deem the power to read and to understand a foreign author, with the rapidity and accuracy we command in the case of one who appeals to us in our mother tongue, as the ideal towards which all efforts at teaching the elements of foreign languages in this country should consciously tend." Professor Edgren, in a recent article, says:² "I hold that the cardinal aim and purpose of such instruction must be to impart to the learner such capacity to read with critical accuracy and appreciation ordinary French as may be to him a key to a broadened culture, and to guide his first steps toward an appreciative acquaintance with a foreign literature."

The most of us, if not all, agree that a thorough reading knowledge of the foreign language is the aim towards

¹ "Should the Elementary Study of Grammar be Chiefly Inductive?" — by Prof. Starr W. Cutting.

² "The High School Teachers' Equipment in French" — by Prof. Edgren in the *School Review* for February, 1895.

which our efforts in teaching should be directed. Such a knowledge is useful, almost indispensable, in nearly all departments of learning. It is a utilitarian end which in itself would justify the study of Modern Languages in college. Only by this reading knowledge can we come into direct contact with the literature and life of another people and gain that culture and liberality which results from contact with others.

This knowledge requires:

1. A correct pronunciation.
2. Accurate and thorough acquaintance with the inflections and syntax of the language.
3. An extensive vocabulary of words and phrases in the foreign language.

It may seem unnecessary to pronounce, if a reading knowledge is all that is desired. We read English easily enough without uttering the words. But we do not learn to read in that way. How much easier to understand a sentence when it is read to us with the proper inflection and expression, than when we see it simply in print. Oftentimes the pronouncing of a German or French sentence is the key to the proper understanding. Ideas have two sets of symbols, the sound symbol and the written symbol. The student who understands both of these has double the advantage of him who knows but one. The ear, the vocal organs, and the eye, all assist in gaining the thought, and need to be carefully trained.

Assiduous practice is the only way to learn to pronounce. The memorizing of rules is of no value, unless practice teaches the application of them. Rules are the guides. They are helpful, but oral instruction by the

teacher is necessary. His pronunciation serves as a model, and the principle of imitation should be utilized extensively. The instructor should be able to help by explaining the way in which sounds are produced, by indicating the positions of the organs of speech in uttering certain sounds, and by comparing with other languages. The more thoroughly he is acquainted with phonetics, the better he can help his students. He must be patient and persevering in correcting mistakes. Practice and correction must go hand in hand, and for a few weeks receive special attention. In this time the majority of the students will have acquired a fair degree of skill in pronouncing, and hereafter the teacher's endeavor should be to perfect this skill in the fine distinctions of sound and lead on to greater fluency and facility in reading the foreign tongue. It is important that a good pronunciation should be acquired at the very beginning, for mistakes persisted in for some time are eradicated only with the greatest difficulty.

From the first day the class should begin to read and speak easy exercises. The reading of a connected text can begin within a few days. That gives the class more practice in pronouncing, and brings them into immediate contact with the language. Teach the language as a living language. I would emphasize the importance of much oral drill. The student learns in preparing the lesson to recognize the words by sight; that part may safely be left to him. But the recitation should be made as far as possible an exercise in hearing and speaking. That maintains the interest and keeps the mental faculties alert, thus contributing to a quicker acquisition of a reading acquaintance with the language. Oral training includes usually the reading of

some assigned portion of text. Then it is a good exercise for the instructor to read sentences or parts of sentences for the class to translate from sound. After this he can vary the sentences, using the same words in different combinations, changing the tense of the verbs and the number of the nouns. He can also use other words from former lessons, thus giving a review. Another valuable oral exercise, suggested by Professor Vietor,¹ is questions and answers in the foreign language concerning the contents of the reading lesson. Such exercises increase the warmth of the student for the language, since they make him feel that it is a living force for practical use, rather than a set of puzzling symbols arranged according to perplexing rules of syntax. All of these exercises are in line with our main object in teaching, since they contribute very much to a thorough knowledge and mastery of the inflections and syntax. In the same way easy conversation exercises are helpful and practicable. Professor John Stuart Blackie² recommends them even in teaching the classics; all the more in teaching living languages. Such exercises give the best possible drill for mental development. Professor Lamoureux,³ in a paper presented several years ago before this Association, pointed out the fact that to say in French the simple sentence, "The rose is a flower," requires attention to twenty-nine different points of detail. Speaking is therefore an important exercise to quicken the mental ap-

¹ Vietor's "*Der Sprachunterricht muss umkehren!*"

² "The Method of Teaching Languages"—by John Stuart Blackie in the *Contemporary Review* for February, 1895.

³ "The Value of Oral Composition in Teaching Foreign Modern Languages"—by Prof. F. G. Lamoureux.

paratus and fasten the inflections and rules of the grammar. Merely for the mental discipline it would be desirable.

The elements of grammar can be taught in simple German or French, as Professor Von Jagemann advocates.³ For the elements of German grammar, for instance, can be taught by the use of about eighty-five grammatical terms, the most of which are of Latin origin and are easily understood the first time.

A profitable exercise and a direct help in gaining a correct pronunciation is the memorizing and reciting of selections of high literary merit. A few of the gems of poetry, so abundant in French and German, can be made very useful in this way to a class.

2. The method recommended for learning the grammatical principles is chiefly the inductive. Many of the common forms of inflection and simple rules of syntax can be learned in the easy exercises of reading and speaking mentioned above. But along with this it seems to me to be a saving of time to study systematically for a few weeks the elements of grammar. The inflections can be mastered most easily by this systematic study, strengthened, of course, by constant use of the different forms. After this preparatory course in grammar, the reading can proceed more rapidly. Irregular forms and difficult points in syntax will receive attention, so that the rudimentary knowledge of grammar will grow by constant use and gradual accretions. The student should learn to investigate for himself difficulties in construction. In this way he will gradually acquire a thorough and complete knowl-

³ "On the Use of the Foreign Language in the Class room"—by Prof. H. C. G. Von Jagemann.

edge of the grammar. The inductive method is open to the criticism of not giving thoroughness to the instruction. Opposed as we are to the old method of studying the grammar by itself, we sometimes go to the other extreme and do not study it enough. The instructor should guard against this, and will probably find it expedient oftentimes to assign certain portions of the grammar for definite study. That will serve to crystallize vague notions.

3. To obtain the third requisite, a liberal and accurate vocabulary, extensive reading is necessary. Since reading is the aim of our study, it stands to reason that it should be the principal part of our course. The reading should be accurate and thoroughly understood. It is better to read fewer pages, but have a careful study of words, forms, and phrases. In the language of Professor Cutting: "A thorough mastery of the vocabulary of one short story like Storm's *Immensee*, including every word and every idiom, is far more conducive to thoroughness and rapidity in the student's subsequent work, than an indifferent knowledge of five hundred pages of prose." The instructor can give much assistance by pointing out the relations of words. Those of the same stem or root can be grouped together. The relationship of resemblance and contrast will help in fixing words in the memory.

Sight translation, as is well known, is one of the most valuable methods for building up a vocabulary. It may commence at an early stage of the course, care being taken that the selections are not too hard. Too many new words confuse while one or two in a sentence can usually be reasoned out from the context.

It may be asked how much time should be devoted to translating. That may easily encroach upon time for other exercises, or even use it up altogether. Yet while it remains an important feature of education that each study should be made a means of culture in the use of the mother tongue, we cannot dispense with the translating. For it offers unexcelled practice in the correct use of English. Besides this reason, I see no other way of being sure that the student has an accurate understanding of what he reads. The instructor cannot tell from the reading of the text, for most students put very little expression into their reading, even when they understand the meaning. Skillful questions may show whether the student has a general understanding, but will not demonstrate that he has a particular and accurate knowledge of each word and phrase. Continual repetition is necessary to instill correct impressions concerning little idiomatic points which often determine the meaning of a sentence. To fail in the translation of *doch* or *noch*, or of a modal auxiliary, or of a subjunctive, or even of a little preposition, results in incomplete comprehension, perhaps in misunderstanding. Thus during most of the first year translating must be continued and form a large part of the work. It is an exercise especially needed now when so many books are being translated into English. Very much of the work is mere dictionary translation, and is open to severe criticism. A recent editorial¹ comments very emphatically on this point, saying, among other things: "The more translations we get, the worse they seem to be. * * * A novel by a

¹ "The Neglected Art of Translation" — *The Dial* for April 1, 1895.

popular foreign author is almost sure to get before our public in a translation so wooden, so unidiomatic, so essentially ignorant, as to be a mere travesty of the original." Now the students of our classes are to be the future translators, so that it seems worth considerable time and attention to prepare them for truthful and conscientious work. The point that has been made that students' translations are awkward and unidiomatic is only a stronger evidence of the need of this kind of drill.

Another question is whether composition should begin in the first year. It is conceded that writing a foreign language is the most difficult part and the last to be acquired. Hence it should be delayed until some proficiency has been gained in reading. It is perhaps not strictly necessary in gaining a reading knowledge of the language. Yet it is indispensable for the mastery of the principles and correct knowledge of words and idioms, and so cannot be altogether omitted. At first the exercises should be modeled after the text that is being used and the student taught to imitate graceful and idiomatic French and German. Such exercises are provided in Grandgent's series of Materials for French Composition, and exercises based on Parts I. and II. of Joynes' German Reader. In the same way the teacher should invent other exercises. Almost every page of text will yield valuable results of this kind.

Dictations should be frequently given, as they train the ear to the strange sounds, and require the strictest attention. They may be combined with composition if the instructor will dictate questions concerning the reading, and require his class to compose the answers in imitation of the text.

Above all, the work should be made interesting to the class. No one method of recitation will suffice continuously. The work must be varied, and the interest and enthusiasm of the class maintained. Good teachers will recognize the truth of these words from one of the foremost professors of French:¹ "A class must be always wide-awake. If the teacher is sleepy, the pupils will snore; if he is bright and alive, the pupils will be the same. The teacher makes the class what it is. * * * And he must take great care to avoid monotony—it is fatal to success. No one exercise should last too long. Students will do a great deal of work if it is skillfully varied for them." Wide-awake teachers will always find means to keep up the interest. As far as possible they should invest the class with the spirit of the people whose language they are studying. An effective means for this end is the singing of national airs. Classes will sing "La Marseillaise," or "Die Wacht am Rhein," with hearty enthusiasm, and will then understand more clearly the spirit which thrilled the hearts of the French and Germans as they marched to victory. Talks concerning current events in the foreign land, and pictures of men and places will contribute largely to the interest of the class.

In recapitulation the following points are mentioned: The aim of Modern Language study in our colleges is to acquire an accurate reading knowledge; to this end, there must be facility in pronouncing, thorough knowledge of grammatical principles, a varied and discriminating vocabulary. An accurate pronunciation is gained only by prac-

¹ "Notes on the Teaching of French"—by Prof. F. C. de Sumichrast.

tice, with patient correction from the teacher; grammar should be studied chiefly inductively, but also systematically; reading should begin from the first day and should be extensive and thorough; translating is necessary during the first year, but may be gradually decreased in amount; sight-reading is a very valuable exercise, while dictations, composition, and practice in hearing and speaking the foreign idiom, all contribute to the main purpose; interest should be maintained, and the class room invested with the spirit of the foreign people.

College Rhetoric.

PROP. J. V. DENNEY, OHIO STATE UNIVERSITY

Teachers of Rhetoric have long been in search of effective class-room methods. We have had, of course, a plenty of pedagogical generalities, and, now and then, we have been given some useful device for meeting this or that detail; but a systematic methodology, such as has been worked out for the teaching of German and French is still to be developed for the teaching of the mother tongue. Among teachers of Rhetoric, there has been, until quite recently, little agreement, and almost no concert of action.

One of the chief causes of our delay in reaching an effective method has been an unwillingness to accept in its fullness the idea that Rhetoric must, in its earlier stages, be treated mainly as an art rather than a science. It has been so much easier to compound a little psychology, logic, and philology, and to prescribe this compound under the name of Rhetoric, than to teach how to write, with all the drudgery of essay-correcting that is implied. If the art aim—power to compose with clearness, force, and grace—were kept paramount at every stage of the study, how much text-book work, how much dawdling with manufactured errors, how much theoretical vamping would disappear! Pilfering from our neighbors in philosophy and linguistics

being abandoned, we should still retain the three essential things by which teachers of an art, generally, seek to educate their pupils—the study of models, practice in composing, and helpful criticism.

✓ These three essentials prescribe for us a rational procedure in our teaching; they indicate clearly how the limited time usually allotted to Rhetoric in the college course should be occupied. Moreover they are perfectly consistent with a large freedom in the choice of individual methods. Whether the instructor prefer to follow the traditional order of description, narration, exposition, argumentation; or to follow the scientific order which proceeds from word to sentence, from sentence to paragraph, from paragraph to essay, speech, story, and other literary forms; or chooses at different stages of the study, or with different pupils at the same stage, to follow now the one order and now the other, the general method of models, practice, and criticism, may equally be made effective in the daily work.

That there is a choice between the first two orders has been made clear by experience. Economy of time dictates that repetition of the same body of instruction to the same students in different years of their course should be avoided if possible. Since many of the rhetorical functions utilized in descriptive, narrative, expository, and argumentative composition are the same, it is clearly more economical to lay the ground-work of sentence and paragraph-structure in general, before taking up the essay, speech, story, and other forms of composition.

The work of the college teacher of composition would be simplified if students entering college were able to make

good sentences; if they recognized when a sentence should close, and avoided running distinct sentences together, or the equally bad practice of setting off subordinate clauses by themselves as independent sentences. In my opinion, the emphasis in correcting the written work of high school pupils might well be placed upon correct sentence-making and the proper division of sections of their written thought into sentences—this because the correction may, in this matter, always appear to be made in the interest of a better statement of the pupil's thought, the appeal being thus addressed to the pupil's judgment by comparison. Such criticism of his work will clarify the pupil's thought and will promote exactness of statement and a sense of proportion. Punctuation is in this way taught in its relation to thought-expression and becomes something more than a matter of rules. The sentences on which pupils are exercised should be their own, or the personal value of the exercise as a help to their own thought-expression will be lost. ✓

As a help towards an appreciation of logical and orderly presentation, much more should be made of outlining and planning in the high schools. It is good practice for the class occasionally to make individual outlines on a subject of common interest, these to be compared and combined in the class, and the combined outline in final form to be written on the board. Each pupil may then write his thoughts, following the common outline, or, better still, one may be assigned one point of the outline, and another another, the combined written work making an essay to be read and criticised as if written by one person.

Such an outline, carefully wrought out and thought out by the class, may also be used in a talking exercise, the

object of which is to train the pupils in choice of words and in readiness and naturalness of expression. Instead of writing on the topics of the outline, the pupils may be called on in rotation to talk from the outline, the teacher criticising at the close, and helpfully, though sparingly, questioning on the way. I have often wondered that this plan has not been more often employed in history classes and in others in which a strict recitation method seems to be inevitable. In history the work might easily become mere reproduction of thought; in the Rhetoric class this could hardly happen if the subjects were carefully chosen and correlated with the other work of the school. For instance, the story-plot of the book last studied in the literature class might well be the subject of one of these exercises; and the result in individual power would be much greater than is usually sought or expected from the "critical essay" of a pupil.

Our college study of Rhetoric might, then, begin with students able to make good sentences, able to divide a section of thought into sentences, and trained in outlining and planning and paragraphing; and we might look for a certain degree of readiness and of logical procedure in talking and writing, as a result of previous practice in the high schools. Surely this is the minimum that the college could ask; but under existing conditions, it must be confessed that this is less than the college actually gets. The new student is usually very weak on the practical, constructive points named, though often very strong on purely theoretical matters; and matters of criticism (such as the ability to detect and name figures of speech).

Assuming then that students entering college have only a fair acquaintance with sentence-forms, and but a vague idea of planning and outlining, and very little readiness of expressing thought in an orderly way, the single, complete paragraph offers to the college teacher of Rhetoric the most advantageous starting point for his work. For, as a model for study, it represents related sentences in close sequence, it is of sufficient length to admit of analysis, it may embody all of the important rhetorical functions and it is conveniently short. As a means of teaching necessary rhetorical theory, it has the additional advantage of structural unity with a great variety of types, while its brevity makes it easily apprehended. As a form for composition exercises, it has the great practical advantage of exhibiting in brief compass all of the student's errors, it makes possible more frequent, varied, and progressive written work, and it utilizes current thoughts that would not be considered suitable for expression in larger compass, thus adapting itself to every stage of the student's mental growth.¹

It is sheer folly to set a student the task of writing essays before he is familiarized with the ordinary means of effective expression. The essay is too long and intricate, and makes too many demands upon powers as yet feebly developed. It cannot be taken in at once; but the paragraph or miniature essay may be used to teach the use of one tool of expression at a time, and its effective combination with other tools, after their separate use has thus been learned. Fortunately these tools of expression are not numerous; they can be identified by the student in model

¹ Paragraph Writing: Allyn and Bacon, Boston.

paragraphs from good writers, are easily named by him, and by sufficient practice can be made permanently his for use in expressing himself.

One of the most important tools of expression is comparison and analogy. Starting with a sentence expressing an ordinary thought, the student having learned from a study of models how others have used comparison in developing an idea, endeavors to apply it to his own subject-sentence. His application of the device and the sentences of his class-mates are read in close connection, with brief comments and suggestions by the instructor. Further exercises of the same kind are prescribed and continued until a fair degree of proficiency is reached by all. It is but a step from the single-sentence comparison to the two, three, or four-sentence comparison, and to the whole paragraph constructed with this one tool. What at first seemed an extremely mechanical process thus proves to be a pliant literary method, capable of large extension and adapted to a certain class of needs. Even in its first stages this work need not be mechanical, and will not be if the idea chosen to work upon is adapted to the mental grade of the pupil; if it is one of his own ideas that is calling for development. Moreover, by attempting this device generally the student will learn by sad experience where it can be used with effect and where not.

Practically the same plan is employed in mastering the use of the second tool of expression—contrast and negation. As new knowledge is acquired by contrasting a known thing or idea with one less accurately known, this device is very valuable to the student in conveying his thoughts. As before, the advance begins with the single-

sentence contrast, the type of sentence to which the device gives rise is noticed; the character of the subjects to which it may be applied is discovered; and finally in its application to a series of sentences the fact becomes evident that here again we have a literary method and not a mere trick.

While learning the use of the third tool of expression, repetition of the main idea in other words, there is opportunity for the student incidentally to notice and point out the difference between fruitless repetitions which add nothing to the thought, which merely "mark time," and those which give concreteness, or emphasis, or exactness. A better plan for enlarging vocabulary and for giving variety to expression has not come to my notice. The total resources of the student's vocabulary are demanded of him, and as the sentences of the different members of the class are read in succession, the total resources of the class come to light and are immediately put to use in developing a combination paragraph. Again the device has reached the dignity of a method.

And so with the other tools of expression—definition of the main statement by restriction or enlargement of its terms, selecting and presenting the particulars and details which the main statement calls for, explaining and illustrating, presenting proofs, and applying and enforcing the main idea—the apparently mechanical single-sentence device discovers at last through practice its literary possibilities, and its usefulness to the student in expressing his own ideas.

To teach the raw student what these tools are and how to use them singly and in combination for the expression of

his ideas, is the work of a full half year in the college course. It can not be done without a large amount of writing and re-writing after correction; practice must be without stint if unity of structure, coherence, and facility of expression are to be developed. As the tools of expression are being mastered the paragraph-method teaches in concrete form the general laws of composition—unity, selection, proportion, sequence, and variety. All the work is done with reference to the paragraph unit. Moreover, the work may be readily distributed so as to give opportunity for practice in many varieties of literary form. Some of these tools of expression are most readily applied to descriptive and narrative paragraphs, others to expository and argumentative paragraphs, others to special varieties, such as the portrait and character sketch and the paragraph of enforcement. Minute work, much of it, but definite in purpose, at every step; compelling close adherence to a narrow subject, compelling condensation, and necessitating the exercise of judgment in selecting methods of presentation.

The transition is now easily made to that more extensive and more highly articulated form of the paragraph which is known as the essay. The pleasing functional analogy that exists between sentences in the paragraph and paragraphs in the essay is now readily grasped. This relation also points to the fact that there is a certain type of essay corresponding to each of the methods of paragraph development; there is, for instance, the definitive type, a modified form of which is the critical essay; there are also types corresponding to the paragraphs of comparison, contrast, proof, enforcement, etc. But as the student has already met these types in miniature, and has been prac-

ticed in writing them, attention may now be withdrawn from internal paragraph structure and the emphasis may be placed upon the planning, outlining, and writing of larger themes of various forms. The new element in the work of writing is the forming of transitions, introductions, and conclusions, the application of the laws of association to the order of topics in the outline, and the consideration of proportion of parts.

As a decided help in this work, the student should be set at discovering and writing out in skeleton form outlines of standard essays, speeches, and stories, accounting for the relative proportion of parts, and for the order of topics, and reporting varieties of introduction, transition and conclusion. He may also be set at reporting the heads of sermons and lectures that he listens to with the same object in view. His own essays should practice him in the various types of extended description, narrative, and exposition, and should be criticised with especial reference to the matters just named. The work of the whole year might be accurately styled "Practical Rhetoric," for the functions of sentences and paragraphs being learned—even this by practice—there is nothing further of theory, and much the larger part of the year's work consists of writing, personal consultation, revising, and re-writing—all with a view to clear thinking and clear expression.

In the subsequent years of the course there is a possibility of correlating in part the work in Rhetoric with that of other university departments. In most universities the process of subdivision in Rhetoric classes has not been carried very far. In one or two, the students in general academic courses are taught by themselves and a special

kind of treatment is given to students in technical courses. This subdivision is good as far as it goes; but it should be carried much farther. The ideal would be individual instruction having reference to individual needs, tastes, lines of work, and purposes. As this is not practicable, we must be satisfied with something less. It must be admitted that for students in technical courses, the finer questions of literary style have little attraction. A subject like advanced Rhetoric, in these days of specialization, will hardly be entered upon with zest by a student of engineering unless it can be plainly and vitally connected with his special work.. Students in academic courses likewise differ greatly in the attraction which they show for different lines of rhetorical investigation and practice. One group will do the best work in the history and development of rhetorical theory, another in technical questions in style, another in questions in criticism, a fourth group, perhaps with journalistic tendencies, will prefer special practice in newspaper forms of writing, a fifth group will choose brief-making and argument. Experience has shown that such partitioning of the work is both practicable and and highly beneficial. Election among special lines of work within the same course is perhaps as near an approach to individual instruction as can be made. The class work adopts in part the seminary method in the three lines first mentioned.

At the Ohio State University, Rhetoric is a required study two hours a week during two years. In the second year while general theme-writing is continued, a larger theory is possible. With students in academic courses the work proceeds along four lines. First, studies in style, the leading principles being verified by the students in the

works of standard authors. Here Genung's *Rhetorical Analysis* with the companion volume is found useful. This work is taken by all during the first term. Secondly, investigation of technical questions in style with written reports; thirdly, principles of criticism with reports on assigned topics; fourthly, the development of rhetorical theory, with reports. Students are allowed to choose which one of the last three lines of work they will undertake during the last two terms, and, having chosen, are organized into three corresponding groups. Brief lectures are given for the purpose of securing orderly procedure in the work and the special reports are so timed as to fall in with the lectures on each subject investigated, attention being thus directed to one thing at a time.

The nature of the technical questions upon which reports are made may be seen from the following, selected from a long list:¹

1. Paragraph structure in Macaulay's *Essay on Johnson*.
2. Word coinage in Carlyle's *Sartor Resartus*.
3. Sentential cadence in Ruskin's *Modern Painters*, ch. II.
4. Idioms of description in *Pickwick Papers*.
5. Dynamic stress in Morley's *Rousseau*, ch. IV.

Each report is fully illustrated by quotations from the work assigned.

¹ See *Principles of Style* by F. N. Scott, Register Publishing Co., Ann Arbor, Mich.

In the principles of criticism the aim is to furnish a sound rhetorical basis for subsequent work in the courses in English Literature. Some idea of the leading canons of criticism is gained from individual reports of readings in Stevenson, Pater, Newman, Arnold, Lewes, and others of earlier date, and the work of professional critics is examined. Thus a student is referred, for instance, to an essay of Carlyle's and to Hutton's critical essay on Carlyle and his written report is intended to answer the following prescribed questions:

1. What are the elements and qualities of Carlyle's style which the professional critic Hutton deems it worth while to consider?
2. What principles does he assert, assume, or appeal to, for sustaining his judgments?
3. Verify, refute, or modify, by quotation from Carlyle, the points mentioned by the critic. A disputed point will call for a thought analysis.

The development of rhetorical theory is historical in method, and each report is presented in sections, students working along different, though related, lines.

The work thus outlined becomes more scientific and precise in its methods, aims, and is fairly termed "The Science of Rhetoric." Its object is to furnish an acquaintance with a few of the finer qualities of style, points of artistic as well as practical interest to the student who would write well, safe standards of judgment and a basis of appreciation.

With the students in technical courses, the questions in style are addressed to the writings of scientists like Tyndall

and Huxley, and of professional engineers. The numerous engineering journals furnish excellent material for stylistic study. Instead of having work in criticism and rhetorical theory, the technical students are introduced to magazine work, each reporting frequently on a magazine chosen by himself in the line of his own specialty. Memoranda are made and kept in an orderly way in classified subjects, practice is afforded in presenting the results of experiments and of laboratory work, looking to preparation for thesis writing, and articles are required, at regular intervals, on subjects in the line of each student's main work. ✓

Further courses with special or professional ends in view are provided in the subsequent years of the student's course. This year the following are given: Brief-making and argument, story-writing, newspaper forms and correspondence. In these courses an opportunity is given for a large amount of practice under close criticism, and an effort is made to stimulate original production.

In these as in the earlier courses the idea of writing with a purpose and an occasion in view is kept prominent. Good work can hardly be looked for among ambitious students in advanced classes, if writing is done merely for the sake of writing. The student can not be held to his best when he knows that what he writes will never be heard of again after it reaches his instructor. The college instructor in Rhetoric may find in the college or city papers, in the college magazines, and in the literary, technical, and scientific societies an outlet for the best work of his students.

College Rhetoric, then, will aim first to familiarize the student with the common tools of expression as best dis-

covered and applied in the structural unit known as the paragraph. It will easily pass next to the essay form; it will proceed by a study of models to the finer principles of style and of criticism, with practice in applying each principle in detail, and finally will return in the light of this added knowledge and developed appreciation to attempt the production of real journeyman work. Thus connected with reality at every step, the study can not fail to be of great value.

English in Ohio Colleges.

EDWARD M. BROWN.

Attention has been sharply directed within two or three years to the teaching of English in secondary and common schools. It was, no doubt, the interest aroused by this criticism of the schools which led to the publication in *The Dial*, a few months ago, of a series of articles setting forth the aims of instruction in English and the courses offered in the large universities of the United States, in the stronger colleges of the Amherst type, in colleges for women, and in some of the State universities. Of the best advantages offered to the American student at home for the study of English, readers of these articles, and of the comments of the press evoked by them, have a pretty clear understanding. But large numbers of capable young men and young women are unable to make use of these advantages. They receive their training in the smaller colleges, which carry on the work of higher education under less favorable conditions.

It has seemed to me worth while, therefore, to consider what the colleges are actually doing in English, what courses of study ought to be expected of them, and what should be, in view of their necessary limitations, the aim of their instruction. There are, however, more than

three hundred of these smaller colleges empowered to confer degrees. Information concerning all of them is not easy to obtain, and the discussion of the whole subject would require more time and space than is allotted for this paper. I shall, therefore, base what I have to say on a consideration of the Ohio colleges, which may be taken as fairly representative of the general class. And in doing this I shall make no invidious distinction. Though certain of the Ohio colleges have been rapidly expanding of late and seem destined soon to pass into a position of greater strength and wider usefulness than is possible for the others, the improvement in their condition is too recent to warrant making an exception of them in this paper.

The last report of the Commissioner of Education (1891-'92) enumerates thirty-eight colleges and universities in Ohio, with a total of 4,053 students in the collegiate department, and 249 in the graduate department. I have received the published announcements of courses in twenty-three of these colleges for the year 1894-'95. The remaining fifteen colleges have not responded to my request for information. Most of these have few students: ten of them having (in 1891-'92) less than forty students each in the collegiate department, and seven of the ten having an average of only thirteen students in the collegiate department. The total number of students in these fifteen colleges was, in 1891-'92, only 781 in the collegiate department and twenty-two in the graduate department. Of the twenty-three colleges of which I have information, two must evidently be ranked as preparatory schools, and one is a German college. There remain, then, twenty colleges for consideration.

On looking over the courses in English offered by these colleges, one is struck at once by the variety they show in the distribution of subjects over the four years of the college course, in the time allotted to each, and in the relative importance accorded to different branches of English. I use the term English, as it is commonly understood among us, to cover courses in rhetoric, English literature, and philology, meaning by the last word, the study of the English language, either at some particular period in its history or in its historical development. A difficulty arises in making a comparison of the courses offered, from the lack of explicitness in certain of the announcements as to the number of hours devoted to particular studies. It is also not clear in every case whether all the courses announced are actually given. Furthermore, courses overlap, so that they cannot well be classified, i. e., a course in rhetoric may also be partly a course in English literature, and the study of certain masterpieces of literature may be combined with the preparation of themes or orations; so, too, Chaucer may be studied as a poet and as a writer of Middle English. In addition to all this comes the consideration that the published announcement of courses of study gives little clue to the nature of the work that is done in the class-room. Everything depends upon the ability and leadership of the instructor and upon the facilities at hand. Bearing in mind, then, all these sources of error, I have made a classification and comparison of the twenty colleges, with reference to rhetoric, English literature, and philology, estimating the time given to a study in every case as the number of hours per week of a course extending throughout the year, i. e.,

taking sixty hours as the whole amount of work done in four years, there may be one, two, three hours or more given to a particular subject.

First, I note that two of the colleges offer no course in rhetoric, while several others have very brief courses. But in regard to this it must be remembered that most of the colleges have preparatory departments, and in arranging their schemes of study they relegate the study of rhetoric and composition, either wholly or in part, to the preparatory years. The advantage or disadvantage of this plan for the student depends upon several considerations, which I will not enter upon here. One college offers (apparently) fifteen hours in rhetoric, two offer ten. The average for the whole list is four hours, which is one-fifteenth of the number of hours usually required for graduation and relatively not an unfair proportion of time. But the average is considerably raised by a few colleges. If three colleges, giving extended courses in rhetoric, be excepted from the list, the average number of hours of the remaining seventeen is reduced to two and three-fourths hours in a total of sixty.

English literature is given large space in the curriculum of the colleges. One college offers (apparently) twenty hours; six offer thirteen to fifteen hours; four offer ten to eleven hours; the least amount is three and one-third hours, and the average of all, ten and two-fifths hours. Evidently there is no lack of appreciation of the value of English literature as a disciplinary study. It is worth noting that ten colleges offer courses in American literature, and in one or two cases give the subject an amount of time quite out of proportion to its relative value. General courses in the history of English literature, fol-

lowing some text-book, still maintain a place in the scheme of study, but it is impossible to tell in all cases from the announcements to what extent mere recitation from the text-book has given place to lectures and discussions, with collateral readings. The author chiefly studied is Shakespeare. Then come Chaucer, Milton, the nineteenth century poets in general and Browning in particular, Spenser and the Elizabethan authors exclusive of Shakespeare. The eighteenth century gets but little attention outside the general courses. The English Bible is studied, not exclusively for its literary value, of course, in eight colleges. Two colleges offer courses in the novel, and one has a course in general literature, using Botta's hand-book. Several of the courses are so vaguely designated that they cannot be classified.

We come now to the division which I have designated philology. Under this head I include courses in "Old English" (or Anglo-Saxon), in "Middle English," in "Historical Grammar," in the "Science of Language," and in the "Study of Words," for courses thus variously denominated are found in the announcements.

As one result of my inquiry, I find that seven colleges out of the twenty offer no courses in philology. The largest number of hours offered in the collegiate department of any college is six and one-third, and the smallest, one one-third. One college offers four hours and, in addition to this, seven and one-half hours in the graduate department, making a total of eleven and one-half hours. The average number of hours for all the colleges is two and two-fifths, and for the thirteen offering such courses, exclusive of graduate courses, the average is three. The

Old English period is most studied. Nine colleges offer courses in Anglo-Saxon, some of them more than one, and in two colleges an elementary course in Anglo-Saxon (or Old English) is a required study for a considerable body of students. In six colleges there is at least one course in Middle English, though the amount of time given to it varies. A brief course in "Historical English Grammar" is announced by four colleges. Two have a general course called "Philology," or "Science and Philosophy of Language," in which some text-book like Whitney's "Life and Growth of Language" is used, together with Skeats' "Etymological Dictionary." In three colleges a course is given called the "Study of Words," which may mean various things.

At the risk of wearying you, I have carried through this necessarily tedious comparison in order that the actual diversity of practice in the colleges might make itself more convincingly felt. I have not attempted to present the minor variations within the several groups of studies leading to different degrees in the same college, or to separate required studies from "electives," or to indicate the year of the course to which a certain subject is assigned. This would have seriously complicated the matter, without, perhaps, making the results any more satisfactory.

It is plain that this wide deviation from a normal standard on the part of the colleges is the result of a process of independent development, each college pursuing its own course with reference to certain definite ends in view—as preparation for the ministry, for medicine, for law, for teaching, or for business--without any very careful consideration of educational theories or of the relative values of

various subjects of study, as indicated by the experience of other and older institutions of learning. And yet it is evident that the general tendency of the time in giving increased attention to the study of English has exerted a controlling influence upon the colleges and is gradually bringing them into line, so that many of them already announce courses in the three divisions of the subject: rhetoric, literature, and philology, though the last is still weak and undeveloped, compared with the other two.

In the present unsettled state of English studies it does not become any one to attempt to outline a definite policy for others to follow, and that is not my intention in this paper. But an examination of existing conditions and a frank discussion of the questions involved may perhaps hasten the process of change and improvement which is now going on.

How important a work the colleges are doing has already been seen in considering the number of students enrolled in the colleges of Ohio in the year 1891-'92; and the number now enrolled must be considerably larger than it was then. Four thousand students in the collegiate department of Ohio colleges is a number two and a half times as large as the number of students in the collegiate department of Harvard University in the same year. And we cannot forget that these young people have a very earnest purpose in going to college, that many of them are making their own way or have very slender means, that they are doing as Garfield did at Hiram. Out of such material the best students can be made under proper conditions. We have only to consider, then, the number and character of the students to see how important the position of the colleges in

Ohio really is. Their graduates recruit the ranks of the professions in every city and large town in the State. The training of teachers for the high schools is in their hands. The pulpit echoes their instruction. They should, therefore, represent solidity of learning and a comprehensive view of the main subjects of study.

I come now to the second main division of my subject, namely, what ought to be expected of the teachers of English in colleges. A symmetrical course in English involves instruction in the following subjects: (a) rhetoric; (b) the history of English literature; (c) the works of particular authors, together with the principles of literary criticism; (d) the historical development of the language viewed in relation to cognate languages. These are intimately related parts of one whole subject; they are interdependent and in no sense antagonistic. Acquaintance with theoretical rhetoric is of very little aid in composition without continual reference to the practice of the best writers, and that student or critic of English authors proceeds but lamely who is not provided with a competent knowledge of the state of the language at different periods, and of the laws which govern its changes.

It is a peculiarity arising from the recent introduction of such studies into our colleges that there are professorships of English literature, and others of philology, or of philology and rhetoric, the incumbent of one of these chairs not being expected to have much acquaintance with the subjects discussed by his colleague of the other chair. Out of the hazy conception of this transition period the opinion has sprung up among us that there is some necessary antagonism between the study of language and the

study of literature, so far as English is concerned; and people are inclined to look askance at the philologist who ventures into the field of literary criticism, and to question the soundness of his views. But no such opinion, of course, prevails concerning the study of the ancient classics, or of other modern languages.

Different as are the conditions here, we may learn something, nevertheless, from the practice abroad, and particularly from that of Germany. In a German gymnasium (leaving the universities out of the question) the teacher who is permitted to give lessons in the literature of his native land has received a thorough training in philology and literature, and has passed a severe examination required by the State, besides (usually) having attained the degree of Doctor of Philosophy upon the presentation of a thesis embodying the results of original work, and upon passing a sharp oral examination of two or three hours. The gymnasium teacher has at his command a body of knowledge much beyond the immediate demands of his position. Besides being well read in the German authors of modern times, he is equally at home in Old High German and Middle High German; he knows his Gothic, and his Old Saxon, probably his Norse; and certainly his Anglo-Saxon; he is no tyro in German history, nor unfamiliar with the customs, manners, architecture, modes of dress, and habits of thought of earlier ages. Very likely he adds to this an acquaintance almost equally close with one or more of the Romance languages. Furthermore, he has some special field in which he has made original investigations, entitling him to independent opinions, which he expresses from time to time in scientific publications. In short, he is a scholar,

and is consequently fitted to undertake the training of those who are to be scholars. In the language of Dr. Paulsen (Report of the Commissioner of Education, 1891-'92, p. 277) "What heretofore has given the German gymnasium its character, its pride, has ever been to be a school for the learned, and to become, in its own manner and in a small compass, something similar to what a university is, not only a school for lessons and recitations, but an institution where scientific work is performed, and where the students learn to work scientifically." And that is what an American college ought to be.

There is no question that the qualifications required of teachers of English in colleges have been rapidly increasing of late, and in some cases have reached a high standard, yet we can hardly flatter ourselves that the ideal afforded by the training schools of Germany is likely to be attained very soon among us, either by the secondary schools or by the smaller colleges. It seems not too much to expect, however, of those who offer themselves in the future as teachers of English in colleges, that they shall have had such a training in each of the three divisions of the subject, as will enable them to plan courses of study intelligently with reference to the relative educational value of the several subjects, to make their students acquainted with the best in literature, and with the best thought in literary history, criticism, and philology, as well as to teach them how to write with clearness, force, and propriety.

In what I have just said, I have outlined in a general way what should be the aim of instruction in colleges, and this is the concluding matter to which I now direct your at-

tention. There must be general agreement, I think, that in the teaching of English, as in the teaching of other subjects, the fundamental aim should be the cultivation of scholarly habits. The student should be made a scholar in English. To this end, it is not necessary that a great variety of courses be open to him from which to choose. The intensive study of a few subjects will produce much sounder learning than general browsing. Therefore, the small college, unable to afford, perhaps, more than one professor of English need not on that account, give inferior instruction or encourage superficial work. If the instructor be of the right kind, with a preparation such as I have indicated, he will adapt himself to the necessities of the case and keep in mind certain essential things to strive for.

In English composition there must be sufficient practice under competent supervision and criticism to establish, so far as possible, the habit of writing with clearness and with a proper use of words. Some students, but not all, may be expected to acquire, besides this, a forcible way of putting things. If the college instruction has done this, it has done much. It is too often the case, though, that in straining after oratorical graces the student and the instructor in colleges overlook these homelier qualities of good writing. This means almost certain failure to make a strong impression, and involves a reconstruction of one's ideals later on. The higher qualities of style can not be conferred by a course of instruction. It lies outside the province of colleges to undertake to turn out men of letters or poets. It is their concern to lay the basis of scholarship. Hence,

courses that aim at such ends should not be found in the college announcement.

English literature opens so attractive a field to the student that it may easily fail to have any disciplinary value, or any positive worth as knowledge. The production of emotional combined with intellectual pleasure is no doubt the main purpose of literary expression. But only the simpler forms of literature, and those not far removed from our own time, can make their full impression upon the untrained reader at the first perusal. Most works of this kind need to be read again and again; every word must be pondered over and clearly understood as it was intended by the author, before their full significance and beauty as works of art can be comprehended. They must be treated as we have long treated the ancient classics. The very fact that the language is our own makes careful study all the more necessary. Familiar words are deceptive and often have a meaning in the poets quite different from that which we are in the habit of associating with them. Few people understand every word of a page of Shakespeare or Milton as the scholar in literature understands it. But the wise teacher will not make the text of an author, on the other hand, mere material for philological investigation. That would be to lose the end in the means. The study of the language serves an admirable purpose both as a handmaid to literary study and as independent discipline, but it should have special time set apart for it.

Again, our literature has been largely influenced by the literature of other countries, and particularly by the great literatures of Greece and Rome, but this is not a sufficient

reason for introducing courses in comparative literature into colleges. Such courses, if they are to be given at all, should be made graduate courses. The intensive study of a few great works, then, supplemented by lectures and informal talks on the periods to which they belong, and on their relation to the thought and to the political history of the time, together with as much collateral reading as the student is able to do, gives promise of the best results for the colleges.

The aim of instruction in philology should be to establish a sound knowledge of the grammar of the language at different periods. At the same time the language should be viewed as a whole in its general process of development in accordance with discovered laws. The relation of its dialects should be indicated and the position of the language as itself a dialect—one of a group of sister languages—should be pointed out. The wise teacher will not be satisfied to let his pupils acquire a smattering of Anglo-Saxon for the purpose of running through a few pages of *Béowulf* or of something else from the remains of the old poetical literature. He will make the grammatical study as careful and thorough as the study of Latin or Greek grammar, and it will be found of equal value as a means of training, aside from its practical value in the further study of the English language. At the same time he will call attention to every word that has survived in Modern English and to related words in German, noting the changes in form and meaning. In this way the student will become scholarly in his own language and know why school grammars of English are unsatisfactory and usually worthless.

I have tried to show in this paper the great diversity of practice among the colleges in the teaching of English, which admits of reform by a judicious arrangement of courses; further, that a competent knowledge of philology should be expected of the instructor as well as a thorough acquaintance with literature and skill in composition; and, finally, that the aim of instruction should be solidity of learning within the limits fixed by local circumstances.

Adverb Idioms in German.

BY W. A. COOPER, MARIETTA COLLEGE.

It is said that in acquiring a new language one gains a new soul. If this be true, linguistic study needs no further apology, the broadening effects of such attainments being only too apparent. For the student to discard, for a time, his mother tongue and learn to express himself in a foreign language he must needs, of course, put himself in the foreigner's place, look at things intellectual, moral, and physical as the foreigner looks at them; make the foreigner's habits and customs his own in appreciative sympathy, at least, if not in actual practice. After thus putting off one's old methods of thought, and learning to see things through entirely new eyes and in a new light, the peculiar forms and arrangements of the new language do not, as a general thing, seem queer or ludicrous. The world does not seem to be upside down nor things to be out of place. Those sounds, once barbarous, now become familiar, are harmonious and full of meaning. For a people of such history, such customs, and such environments, such a speech is as natural as anything else in the world.

Learning a foreign language in the manner just suggested involves more than a few hours a week of class work carried on for a few years. Even a great amount of outside

reading will not accomplish the task. The written or printed page has no more life than a photograph. It takes a living voice to put life into the words and make a living language of them. And yet how few people can, by reading aloud make a page more intelligible than the printed characters alone. After all, the only way to catch the real genius of a living language is from conversation. Natural, unstudied conversation in which the soul speaks its own thoughts in its own words is the quintessence of language. Mastery of the conversational style makes the acquirement of other styles an easy task.

Conversation is made up of intellect, emotion, and gesture. The printed page shows only the intellectual part; the emotional and the gestures must be supplied by the reader. Many people in reading dramas, say, catch only the intellectual and miss the delicate emotions—the attitudes of the persons speaking, indicated by the arrangement of words or by the small particles, are invisible to them. The ability to read so as to make the persons speaking real, acting as well as speaking individuals, is the reward of thorough appreciation of the finer turns in conversational style.

Conversation for practice, whether in the class room or elsewhere, is a good thing. Learning of systematic vocabularies is worth while. Translation has its merits. Rapid reading without translating or using dictionaries works wonders. But to my mind there is nothing equal to seeing something done and hearing it described in the foreign language or being told what one is doing. Conversation in which one takes part, not simply for practice, but

prompted by the natural desire to converse, is the ideal way of becoming proficient in any language.

A foreign idiom ought, just as the mother tongue, to be a development of one's soul, an evolution of one's mode of thought. I am aware that living languages are often studied and taught as sciences. A certain amount of such study is indispensable and very profitable—the only question being just when and how to introduce it. It seems to me, however, that Modern Languages ought to be taught chiefly for the purpose of developing the faculty of expression, especially the appreciation of expression, as this is prerequisite to the enjoyment and appreciation of literature. And so words and construction are but rudiments; an instinct for the idiomatic is the final power to be attained. Since idiomatic language is the direct product of traditions, customs, and environments, one who would master a language should read its older literature, especially its folk literature; should study the history of the customs of the people speaking it; should, above all, study the present customs from personal contact and observation.

If idioms were the same in all languages they would not be idioms, and we would not bother ourselves about any but our mother tongue—except for commercial or purely philological purposes. But it is the foreign idiom which we seek to master for the culture it brings with it. If *Faust* could be reproduced in English, but very few English-speaking people would read it in German. But take away the German language from *Faust* and you have left a bird of paradise stripped of its plumage. The conception is out of its element in any other language. *Faust*, *Mephisto*, *Wagner*, and *Marguerite* could not speak English. To ap-

preciate such characters one must know the very words they utter, not what English-speaking persons would say under similar circumstances. The language seems to be so intimately connected with the soil, the rivers, the mountains, the houses, the streets, the people, their customs, traditions, and character, that a translation is only to be appreciated by one who knows the original language.

One of the chief ideals I try to keep before my pupils is to be able to read the German and understand it just as it is, without any translating. For I find that very few begin a new language expecting ever to accomplish anything more than simply learning to translate readily. To my mind translating ought to be left off somewhere in a course; but just where, depends largely upon the particular class. Reasons are obvious.

The psychological process in ideal translating would be: first reading and understanding the German itself, then turning it into English, substituting for the Germanisms those Anglicisms most nearly corresponding to them. This is an exceedingly difficult exercise, but very productive of good results.

What, on the other hand, is the psychological process in the case of most students who never read German except they translate?

To a great many such students—I will not say all—the German language is a sort of cipher which they learn to interpret, having no meaning in itself, but standing for English. When they see the combination of letters, “l-a-u-f-e-n,” they do not think “laufen”—that combination stands for “run.” “K-n-a-b-e” is another hieroglyphic, which stands for “boy.” “Der Knabe laeuft,” of itself,

means nothing to them. It is only because they have learned that those three groups of letters stand for "the boy runs," that they see anything in them. A bright pupil becomes so adept in interpreting these hieroglyphics that he can reel off a translation quicker than one who may speak both German and English fluently, without being practiced in translating.

It seems to me, there is a strong probability of such a pupil's getting nothing out of the German and but little out of his English translation. Such training has some points in its favor as against no linguistic training at all. But it can hardly be said to broaden one's mind as it should. The only way to get the real good out of a foreign language and literature is to read the language understandingly without any thought of translation. This is peëminently true of idioms.

Now there are certain classes of German idioms which, by induction and the use of grammar and commentaries, can be understood and, if practiced, mastered. Verb idioms, pronouns, alliterations, and all such peculiarities, are not beyond the reach of even a poor student. A knowledge of the history of the manners and customs of the Germans will clear up a host of otherwise meaningless expressions. After such idioms have been mastered, however, there is still a small number of wild words to be caught and tamed for use. One may know what each word means and appreciate its force in different constructions, if heard in conversation, but still not have control of it for personal use. I think I am safe in saying that just about the last expressions to be thoroughly mastered are the adverb idioms—

the "ja," "doch," "noch," "nur," "denn," "da," "so," and "also," and so on. These are the most rebellious spirits in the language. An American is likely to learn a great many German words and idioms and be able to speak with some fluency and understand ordinary conversation before the variety and force of these adverb idioms dawn upon him. One never hears some of them until after having learned them—a curious application of the law that we see and hear only what is in us.

Adverb idioms in German might be compared to certain stops on an organ—they bring out the finer shades of the relation of speaker to hearer. To kindly, pleasing, affable manner in conversation they are absolutely essential. Having the power of bringing out the whole register of appealing tones, when gracefully applied they open up the way to the good graces and sympathy of the hearer. A sentence with unexpected harsh beginning can, if repented of before the end, often be remedied by the timely addition of a "ja," or a "doch," with the proper accent.

A sentence is composed of words and intonation. Every language has its peculiar intonations as well as peculiar words. In German the adverb idioms are sorts of turns, mordents, or other such musical embellishments which tone down harshness and appeal to the sympathies. It is a question in my mind whether the musical tones are not more important than the words themselves in a great many cases. The word "ja," for instance, when combined with different tones, varies in force from supplication to warning and even command. If my observation is correct, the word is used chiefly so as to have a word, while the

real meaning is furnished by the universal language of music. This leads me to believe that a musical ear can better catch and retain these shades of sound and tell when they are accurately reproduced. Anyhow, it is my conviction that, other things being equal, an individual with musical talent can learn to speak a foreign language with better sentence intonation, and hence more accurateness, than one without music in his soul.

The question naturally comes up of how to deal with adverb idioms in class. The great trouble is that the force of these words is something to be felt rather than analyzed and described. I have but little faith in translation at any time, and when it comes to these special words, I have no faith at all. An average class, unless drilled especially on these words, will either skip them entirely in translation or give a dictionary translation, which is very seldom idiomatic English, often worse than no translation at all. The Germans in speaking English more often betray their nationality in their abuse of these very adverbs than in any other words. A friend of mine, calling upon a noted German professor who speaks English every opportunity he has, was asked this question: "You will spend your vacancies here, yes?" The inevitable "already," "once," and "yet" are remarked even by small children.

I have noticed in late American editions of German works that some editors have called attention to such words as "doch" and "ja," and given very happy renderings of sentences containing them. Such notes are helpful. My own plan is to deal with these words much as I deal with prefixes, viz., by a general method of philologists. Taking.

for instance, the most common verbs compounded with "ver" and collecting a number of sentences, I group together all sentences containing the prefix "ver" in a certain sense. After studying the original words and then their compounds with "ver" in a half dozen or more examples, the particular meaning in question of the prefix "ver" ought to be clear to the most of the members of the class.

So I would treat adverb idioms. By bringing together a fund of sentences containing the various uses of each word, the force of each ought to be grasped. I know it involves a bit of delicate appreciation of distinctions to do this, but it will help the pupil to see shades he never noticed before.

The teacher who teaches by some conversational method will not have as much difficulty with adverb idioms, especially if the conversation at times gets out of classroom ruts and becomes real conversation. With the growth of an instinct for idiomatic German one finally learns these adverb idioms by unconsciously imitating the conversation of others. They must be learned in the German because their force is often so disguised in a translation, appearing as an accent, a modulation, or a word of entirely different kind, so that it takes an expert to tell what became of them.

I have had my best success by just reading them over and over in the German—interspersing explanations here and there—until I could tell by the expression of the pupil's face that the light had dawned upon him.

Adverb idioms are few and small, and hence often neglected in class work. But if they are so essential to courteous conversation, and hence are constantly recurring in

dialogue, I trust that it has not been out of place to devote a few moments to the consideration of them. What clings to the German wherever he goes—unless he makes a special study of another language—and what is so difficult for any one else to master, must necessarily be strictly German. I know of no words or expressions in German which are more characteristic of the language than just the few which have been the subject of these remarks.

The Use of Etymology in the Teaching of German.

BY CHARLES W. MESLOH.

If we follow nature as a guide, says Cicero in his *De Senectute*, we shall never go astray. This statement is doubtless as true to-day as it was when first uttered, and will be readily accepted by all. However, with regard to when we are following nature there is a wide difference of opinion. The so-called "natural" method of teaching languages is, for instance, considered quite unnatural when employed to teach persons whose minds are more mature. And justly so; for what is natural in the case of the child that learns by imitation is not natural in the case of the student who has other powers of which he can make use. Now, if it is natural to make use of every power we have, if it is natural to study things genetically and in their relation to each other (and who will say that it is not?), then we are certainly following nature when we make use of etymology in the learning and teaching of languages. A proof of its naturalness is found in the fact that the unlettered people indulge in etymologizing. I note a few instances of popular etymology. The Latin *arcubalista*, upon being taken into the German language, was changed into *Armbrust*, as if compounded of *Arm* and *Brust*. The

French valise was given the form velis, whence by natural development Felleisen, as if made of skin and iron. Sint-fluth, large flood, Noachian deluge is changed to Sünd-fluth, sinflood. The noun Sucht, disease, a derivative from siech, sick, is often in compounds, as for instance, Hab-sucht, referred to suchen, to seek. Such popular etymologies are by no means confined to the German language. The English mind is just as capable of them, as the following instances show. The French word chaussée—macadamized road—was given the form causeway. French écrevisse, from the M. H. G. krebits, whence the modern form Krebs, was made over into crayfish, the people falling into the same error that the learned French Academy did, when it defined a crab as a little red fish that swims backwards. Numerous other instances might be given from these and other languages. To be sure, in each of the above mentioned instances the etymology is erroneous, but that does not disprove its naturalness.

Natural, then, as the use of etymology is, it is not, I think, made use of enough in the teaching of languages, especially modern languages. My teachers of Greek and Latin used it to good advantage. Most teachers of German, however, as I learn from my students who have come from other schools, neglect it altogether, letting the student do with it unconsciously what he may. Other teachers leave it to the last year in the course. It is very proper to take at that time a complete survey of the subject, but attention should be given to it from the very beginning, unless the student is too young, which is never the case with college or high-school students.

As I have found by experience, several advantages are to be derived from such work. To mention first what would perhaps appeal most to our practical American youth, there is the ease with which, by its help, one can acquire the vocables, these little building stones that are so indispensable in every linguistic structure. Everybody will admit that it is easier to remember the words Schwester, Fuss, zehn, Raum, Wetter, Kinn, when attention has been called to the relation which they bear to their English cognates and equivalents: sister, foot, ten, room, weather, chin. Where the equivalent is not at the same time the cognate, the latter often serves as the connecting link; as, Baum, tree, can be remembered without trouble through its cognate beam and the borrowed form boom. Herbst, autumn, by harvest. Stube, room, by stove. Stuhl, chair, through stool. Frequently the cognates serve as hooks to which may be hung half a dozen or more words. Thus to English yearn we may, and moreover, should, attach gern, Begehr, begehren, Gier, gierig, Begierde, Shank serves as this hook for Schinken, Schenkel, (ein)schenken, (Mund)schenk, schenken and Geschenk. How great a help it is to be able to connect words in this way, I never fully realized till I paid some attention to Japanese, a language which, as far as is known, is not related to the Indo-European tongues. The words were all like gold, not that they were precious, but so hard to get and so slippery to hold. For only two words could I find anything which could help to remember them; they are na, name, and tenki, weather, which may be remembered by the Latin no-men and tempus, which stands for * tenkvus. These, it is needless to say, I shall never forget.

This way of assisting the memory is far superior to the mnemonic systems current, because there is nothing artificial about it, and, moreover, leads the student to study in the right manner, i. e., to find out the relation between things, which so many students utterly fail to do. Instead, they try to remember only isolated facts by sheer force of memory. In the beginning the students will need a little help. In assigning a vocabulary, the ¹ teacher should call their attention to the cognates or borrowed forms (taking care to distinguish between these, as cognates imply relationship, borrowed forms only contact). Also when some advance has been made, attention should be called to the nouns, verbs and adjectives formed from the same stem or root or from each other. So, for instance, from the Germanic root *bind* are formed in German the nouns: *der Binder, die Binde, der Bund, das Bund, der Band, das Band, die Bande, das Bündniss, das Bündel*, and the adjectives *bündig, verbunden, verbindlich*. In English it forms only *bind, band, bond*. Other roots are equally prolific in English; as, *stig*, which occurs in German *steigen, Steg, Steige, Stegreif*, and in English *sty* (the pig-sty as well as the sty in the eye), *stair* from the old form *staeger, stile*, from *stigel*, and *stirrup* from *stigrap*. In studying irregular verbs it has been my practice to make students form nouns and adjectives from these verbal stems and verify their formations by reference to the dictionary. The larger grammars, to be sure, devote some lessons to such work, but the student cannot afford to wait till he gets to them

¹ NOTE—Since the above was written there has appeared a grammar, admirable also in other respects, which relieves the teacher of this work to a great extent. I refer to Thomas's Practical German Grammar, published by H. Holt & Co.

before forming this habit of study. I have the testimony of students who found trouble in remembering words that this work was a great help to them. It is, moreover, a most excellent mental drill, dictionary work, while indispensable, being often merely mechanical. In my opinion a student should not go to the dictionary before he has tried to work out the meaning of the word in question. The very fact that he has so tried to get the meaning, even though failing in the attempt, will impress it on his memory when he looks it up. When the meaning has been found from the dictionary, he should again try to find some etymological relation to other words. This will serve to fix it all the more firmly.

Frequently, by the aid of etymology, words are made to express more clearly the ideas conveyed by them. It is this that gave rise to the popular etymologies mentioned above. I can, perhaps, best illustrate by comparing words whose derivation is well known with such as are not easily analyzed. How much more vivid is the idea called forth in the mind of a German by *Bruch*, at once referred to *brechen*, than that called forth by *fracture* and *fraction* in the mind of an Englishman who does not know Latin. *Ange-nehm* is likewise more expressive to a German than *agreeable* is to an Englishman. On the other hand, English *grasshopper* tells more about the little animal than German *Heuschrecke*, unless a person knows that *schrecken* primarily means to jump.

Where the meaning is not made clearer by etymology, pleasure is often to be derived from seeing familiar words in a new light. Thus the father, *pater*, appears as the master. (The derivation from *pā*, to protect, is fanciful.)

The tooth is the eater. Sooth (truth) is that which is. Ungeziefer (vermin) is that which is not fit for an offering or sacrifice. Fürst, prince, is the first man. Right is that which is straight; wrong is the twisted or crooked. Der Heide, the heathen, is the man who dwelt out upon the heath, whither Christianity came last.

Such etymologies as these the beginner should not be expected to work out, unless he has at his command, and is able to use, the necessary books of reference. The book necessary for such work is Kluge's *Etymological Dictionary*, of which a fifth enlarged edition is now being published by K. Trübner, Strassburg. An English version of the fourth edition may be obtained of MacMillan & Co. Skeat's *Principles of English Etymology* will also be found a very useful and interesting book. Victor Henry's *Comparative Grammar of German and English* should also be in the hands of every teacher who teaches German to English students.

Attention should also be paid to etymology, because great interest can be given to the class-room work. Students will delight to suggest how the word for bone gave rise to that for butler and present. They will be interested to see the English proverb: Whatever is, is right—expressed in German and other languages by the derivation of the words for truth, morality, and duty, from the words for being and custom. Thus sooth is the present participle of the verb to be. Pflegen, to be accustomed, forms the noun Pflicht, duty. Sitte, custom, makes the adjective sittlich, moral. Latin mos moris, custom, forms the adjective moralis, moral. Such digressions are not only interesting, they are often useful as well. I note a few others.

When the word Sklave is met with it should call forth the story of the long and bitter warfare, not yet ended, between the German and the Slav. Messer, knife, literally meat-stone, carries us back to the Stone Age. Besitzen speaks of a time when land was plenty and everybody owned that on which he squatted. This is corroborated by the English possess, from the Latin possedere. Such corroborations should, of course, always be mentioned, even if the students do not understand the language from which they are taken. Kelter, wine-press, from the Latin calcitorium, tells us how they trampled out the grapes with their feet. Wand, wall, from winden, to wind, shows us how our ancestors at one time made the walls of their houses of wicker-work. The words Mauer, Pfeiler, Keller, Speicher, Kammer, Ziegel, Pfosten, tell us that the Romans taught the Germans a better way of building houses. All the kitchen terms: Koch, Küche, Schüssel, Kessel, Becken, Tisch, Essig, Senf, Pfeffer, Kohl, Pflanze, Rettig, and many others like these, show the influence of the superior Roman civilization. Schreiben tells a similar story. Strasse preaches a most impressive sermon to our civil engineers. It would surely never have come to be used throughout the whole of Germany, if the Roman roads had not been so excellent. Our farmers can learn a similar lesson from Käse and Butter. Similar to the above a great many words can be found illustrative of historical facts. Walter Scott has made excellent use of them in his *Ivanhoe*. And by the aid of Grimm's law, facts are revealed which otherwise would never have been known. For instance, the words, Vieh, fee, pecus, paçu Kuh, cow, bos, *gāws*, gaus, and others of a similar nature running through all the languages of the Indo-European

family, show us clearly that our ancestors carried on herding as means of subsistence before their separation. They knew the horse, the dog, and the wolf. Agriculture was not yet practiced. They had learned to count at least up to hundred, as is shown by sanskrit *çatam*, Greek *κατὸν*, Latin *centum*, Irish *caid*, German *hundert*, and English *hundred*. This law of Grimm many teachers would perhaps not give the first year. It is of such interest, however, and importance that I think it may well be given toward the end of the first year, as more students would get the benefit of it and subsequent work be aided thereby. It should be given as stated by Professor Skeats in his above-mentioned work, as this is so simple that even the dullest pupil can comprehend it. It is somewhat as follows: Write down the symbols: *dh d t th*; then if Latin, Greek, and Sanskrit have any one, English will have the succeeding one, and German the one after this in cognate words. So, also, with the labial and guttural series: *bh b p ph* and *gh g k kh*; only here English and German usually show the same consonant. It must be remembered that the above are symbols and do not appear in that form in all languages. The following outline shows the substitutions:

<i>dh</i>	{ Greek <i>θ</i> Latin <i>f</i>	<i>d</i>	<i>t</i>	<i>th</i>	German <i>z s</i>
<i>bh</i>	{ Greek <i>φ</i> Latin <i>f</i>	<i>b</i>	<i>p</i>	<i>ph</i>	{ German { English { <i>f</i>
<i>gh</i>	{ Greek <i>χ</i> Latin <i>h</i>	<i>g</i>	<i>k</i>	<i>kh</i>	{ German { English { <i>h</i>

While a knowledge of Greek and Latin is, of course, very desirable in this work, it is by no means necessary, as the student's English has many Latin and Greek ele-

ments which may be used; and secondly, the student will derive pleasure and benefit from working out the cognates in these languages.

As *selbstständig*, independent, and *gleichgültig*, indifferent tell us, there are two ways of looking at a thing—a positive and negative one. Doubtless some teachers would enter objections to the arguments presented. Says one of them: The etymological meaning is not always the true meaning. Students will get wrong ideas from etymologizing. This they will, indeed, if the etymology is wrong: as, for instance, when education is spoken of as a drawing out. Just as it is impossible to draw water from a dry well, so it is likewise impossible to draw out of a student something that is not in him. The true etymology of this word says, that education is nursing. Just what the nurse does for the child, that the teacher should do for the child of larger growth—give him assimilable food and proper exercise. It is, moreover, not the student who etymologizes that continually renders German also by the English also. The etymologizing student has learned over and over again that words are continually changing their meaning, and that care must be taken not to confound the old meaning with the new one. It is not necessary either, or advisable, to study the etymology of every word. The teacher should select such as are suitable to his purpose.

But I hear another objector say: It would make additional work to remember all those consonantal changes. And I must confess that they—like all other things worth having—do not come without effort; but the additional labor is of such a nature that it makes subsequent tasks ten

times lighter. A person who makes such an objection seems to me to be like that Irishman who was engaged in sawing wood with a very dull saw. A looker-on asked him: "Say, Pat, why don't you sharpen your saw?" "Sharpen me saw?" rejoins Patrick, "Och, an' be jabers, its enoof work I be adoin here without sharpenin me saw." Some people may prefer Patrick's way, but as for me, when studying a language, give me a sharp etymological saw.

Das Nibelungenlied.

SARAH A. WORCESTER.

The growing recognition of Richard Wagner as a pre-eminent musical composer, and the consequent increasing popularity of his operas, is perhaps one reason for the newly awakened interest in the great national epic of the Germans, "das Nibelungenlied."

As a school girl, I remember, in connection with the study of epic poetry, my first acquaintance with this word. How long and unpronounceable it seemed! I little realized then that these same words were some day to be the open sesame to literary treasures, far more alluring than those of Arabian fable. Later, in pursuing my German studies, I visited Worms—interesting in its reminiscences of Luther and the progress of the Reformation, and in its old cathedral, one of the most venerable in Germany.

Here in this ancient Burgundian capital, there took place, I was told, some of the noted events recorded in the Nibelungenlied. Hither came the valiant Sigfried, to woo and win the beautiful, royal maiden, Chriemhilde. In the space before the portal of the cathedral, Chriemhilde and Brunhild strove for precedence—a quarrel which led to the death of a hero, and the subsequent destruction of a whole race.

The sight of this antique pile and a visit to its interior, inspired me with a desire to know more of the classic story, and the lectures of German professors served to add fuel to the flame.

Some years later I visited Munich, that rich treasury of art and history. The walls of the numerous rooms in the royal palace are living illustrations of scenes in the masterpieces of German literature, as well as those of ancient myth and fable. But in the suite of apartments on the ground floor there were subjects which interested me far more than those from Greek tragedy or modern lyric. These were the frescoes by Julius Schnorr, in which the events of the great epic of the Nibelungen seemed to pass before the eye with panoramic force and beauty. That you may all enjoy the more these grand paintings in some future visit to the Bavarian capital, you will grant me indulgence while I rehearse some of the leading points in the so-called "Iliad of the Germans."

Das Nibelungenlied—the song of the Nibelungs.

This was a race possessed of supernatural attributes, and holding a certain wonderful treasure, called the hoard of the Nibelungen. Sigfried the hero of the poem, has wrested from them this treasure. He has also become possessed of a mantle, which has the property of making its wearer invisible; and of a sword of unfailing blade. He has also become famous by killing a wonderful dragon, and by bathing in its blood, has made himself invulnerable, except in one place in his shoulder, where a leaf from a linden tree lighted.

In the land of the Burgundians, in the old royal castle at Worms on the Rhine lived Chriemhilde, the noble daughter of a king.

After her father's early death, she grew into blooming maidenhood, the pride of her mother and her three brothers, Gunther, Gernot, and Giselher.

Meanwhile Sigfried, having wandered through many lands, has heard of the beautiful maid at Worms, and with a large retinue, leaves his home in the Netherlands in order to woo her.

Before King Gunther's palace the strangers come riding, their horses and trappings finer than had ever been seen there before.

The king and his brother hasten to receive them hospitably. Joyous tournaments take place, and Chriemhilde catches stolen glances from her window, forgetting her work and play. But Sigfried remains at Worms a long year before he sees the maid he has come to woo. At length a great tournament is held in honor of a recent victory, and then at last, Chriemhilde appears in public, standing by her mother's side and attended by lords and chamberlains. The hero bends courteously before her, and the maiden thanks him for the brave help rendered her brothers in the recent war. "This was done in your service, noble lady," was his gallant reply.

Beyond the sea, in Island, live Queen Brunhild, of wonderful beauty, and also of wonderful strength. In contest with men who would woo her, she leaped and threw the lance. Whoever was defeated was beheaded. Only to a victor would she surrender herself.

Gunther, king of the Burgundians, resolved to risk his life for her love, and summons Sigfried to help him. The latter consents on condition that Gunther shall give him his sister, Chriemhilde, in marriage. This, Gunther promises to do; and the ship is prepared, furnished with gold-colored shields and rich presents. After a sail of twelve days, they reach Isenstein, where Brunhild rules. Sigfried appears as Gunther's serving man. The contests soon begin, and Gunther, unable to withstand the demon power of the maid, is helped by Sigfried, who puts on his obscuring mantle, and stands by Gunther's side. Brunhild is forced to surrender. She bids her retinue approach, and proclaims them all subject to the victor. Brunhild is thus married to Gunther, while Sigfried, claims the beautiful Chriemhilde. For a time all misfortune slumbers. Sigfried with his young bride goes home to his royal inheritance, and for ten years they enjoy their happiness in peace.

But in Brunhild's heart anger burns. "How does Chriemhilde dare behave so proudly towards me?" she cries to her husband. "Is not Sigfried your vassal? Yet for ten long years he has rendered us no service!" Gunther yields to her entreaties and messengers are sent with an invitation to a great festival at the old Burgundian court. With a retinue of a thousand nobles, Sigfried and Chriemhilde go to Worms, bearing gifts of gold and gleaming jewels. A splendid reception awaits the guests. The sound of trumpets and flutes fills the great city by the Rhine, but notwithstanding all, the air is full of boding.

The two queens sit together, as they did ten years before on their marriage day. "I have a husband who deserves to possess all these kingdoms," says the happy

Chriemhilde. That was the spark which kindled fire. "Seest thou how he stands there—how he walks so grandly before the heroes, like the moon before the stars!"

"To Gunther, my husband," replies Brumhild, "belongs precedence among all kings. When thy brother won me as wife, Sigfried himself said he was Gunther's serving-man. And so I have considered him from that time." The quarrel is renewed before the minster. Each claims precedence in entering the cathedral. After stinging words, Chriemhilde repents and strives to make reparation. But the words have been too bitter, and Brumhild falls into cruel desire for revenge. Sitting lonely in her room, lamenting in weak rage, Hagen, one of the king's retainers, finds her and learns how she has been injured. He declares that the man must die, and summons the brothers to council. Only the youngest considers it a woman's contest, too trifling to bring to death a hero like Sigfried. The others agree to spread a false report of war. Sigfried will not absent himself from the march, and so they plot for his death.

The cruel Hagen goes to Chriemhilde, to take leave of her, according to custom. She has already half forgotten the quarrel and does not suspect treachery. "Hagen," she says, "to whom can I better trust my husband's life in war than to thee? To be sure he is invulnerable, but one spot is unprotected." At Hagen's request she sews with her own hand a silk cross over this spot—a mark for his bloody death.

On the following day the march begins. From a campaign the expedition becomes a hunt. After the chase the heroes are thirsty. Hagen knows of a spring in the wood

near by, and just as Sigfried stoops down to drink from the bubbling water, Hagen throws the javelin through the cross on his back, and the hero falls dead among the flowers.

Then the lords place the lifeless form on a shield and bear it to Worms on the Rhine.

It is laid before the house where Chriemhilde dwelt, that she might see it in going to matins. In the pale torch-light, Chriemhilde recognizes the heroic form of her husband, and with a cry of terror she sinks to the ground.

And now the colors deepen, and the remainder of the poem is a dark tale of vengeance, blood, and woe. Chriemhilde, the sweet and lovely maiden, Chriemhilde, the fond, devoted wife, becomes after her husband's death, a fury of revenge.

After thirteen years of lonely widowhood the vassal of Attila, king of the Huns, comes to Worms, to sue, in behalf of his master, for the hand of the noble Chriemhilde. She steadily refuses his suit till the thought of revenge induces her to relent. And she at length departs with the vassal for the land of the Huns, where her marriage is celebrated with lavish splendor.

But Chriemhilde weeps as she thinks of the noble Sigfried, and the foreign land never seems to her like home. After twice seven years, her husband, to comfort her, sends messengers to Worms, inviting the court to a festival at his castle. Hagen, fearing treachery, urges a refusal, but after much hesitation, the long journey is undertaken. When the news of their approach is brought to the castle, Chriemhilde and her husband hasten to the window. In the distance she recognizes the well-known escutcheons and eagle

helmets of the Nibelungens. "He who will now win my favor, let him think of my grief," she cries, as the Huns press forward to see the man who slew Sigfried.

And now follows a sickening tale of blood and slaughter; we shrink from entering into the dark details. Suffice it to say that after horrible slaughter of Huns and Burgundians, the palace is set on fire, Hagen is slain by Chriemhilde, and at last, she herself, furious and raging, is cut down by old Hildebrand.

"I can not tell you farther about the slaughter red;
The hosts that then were smitten, in silence all lay dead.
What afterwards befell, herein ye may not read.
Here has the song an ending, this is the Nibelungenlied."

URBANA, OHIO, 1894.

